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PREFERENCES 2020

A GLIMPSE BEHIND THE FAÇADE OF MODERN ARCHITECTURE





PREFERENCES 2020



WELCOME TO THE EXCITING WORLD OF PREFARENCES 2020

Immerse yourself and let us inspire you!

What you are holding in your hands is the **sixth edition of PREFArences**—our very own architecture book. Like every year, it provides you with insights into the most interesting architectural projects adorned with brilliant roofs or façades made using PREFA Aluminium. Every year I am impressed anew by the creativity and innovative power, with which architects plan their structures and the precision craftsmen and women display in the approach to their work. One such towering example is the new Seethalerhütte overlooking the Dachstein glacier, which also decorates the cover of this year's issue. A few years back, I spent a night on a mattress in the dormitory of the old refuge. Wind and weather had taken their toll on the old structure. Now, years later, an extraordinary building has been erected in the middle of the Dachstein nature reserve. Between mountain rocks and stones, it offers perfect protection from weather extremes and difficult conditions for all mountain and nature enthusiasts.

Another thing of extreme difficulty is the yearly selection of the numerous great architectural projects. For the 2020 edition, we have taken a new path. For the first time, the projects that made it into PREFArences were not selected internally, but in a dialogue with experts during the Design Days in Grafenegg, Austria. In 2019, PREFA initiated a forum centred around the development of innovative and high-end architectonic solutions for aluminium roofs and façades. Experts and designers were successfully brought closer. Bringing you—as a reader—closer to the people, traditions and wonders of our more than 20 PREFA countries is our aim for the future. In addition to the architecture book, we will therefore introduce a dedicated PREFArences JOURNAL. As a sneak peak, several samples of interesting background stories and reports from the world of PREFArences are included in this book already.

*Now, have fun discovering and reading!
Sincerely yours, Leopold Pasquali, CEO*



AN ARCHITECTURAL JOURNEY WITH MANY PRECIOUS ENCOUNTERS

PREFArences launched in the spring of 2014 to highlight exceptional and creative roof and façade projects, as well as the architects and tinsmiths involved. Since then, more than 70 unique objects from 14 countries have been photographed just as many interesting interviews have been conducted.

Now, five years later, **PREFArences** continues to enjoy a great deal of success and has established a presence as a true brand in Austrian architecture and related fields. What's more, **PREFArences** has resulted in diverse and interesting dialogue formats such as a lecture series, object presentations, pre-openings, panel discussions, events and international architecture trips.

Insights into nature and life

As a small glimpse of what is yet to come in 2020, this edition of the architecture book provides you with a glimpse into its soft re-design. In addition, we are providing you with insights into the stories happening around the creation of **PREFArences**, as well as their impact on the people and the architecture of the country.

SAFETY AT GLACIAL HEIGHTS

*The **PREFArences** team spent two days in a mountain hut in Tyrol to capture the impressions of life on the mountain in words and paint the perfect photographic accompaniment. The people in the mountain shelters and the **PREFA** products even have something in common: Just as aluminium protects mountain huts from heavy thunderstorms and blizzards, the people tending the shelters—often spending the entire year in these regions—also ensure the safety of alpinists and hikers in need.*

A MARKET HALL BRIDGING THE GAP BETWEEN TRADITION AND MODERNITY

*The journey continued to the town of Nagykörös in central Hungary which has been an important trading centre with a large hinterland for decades. Here, architect couple from Budapest and their students developed an exciting design for a market hall and encouraged city officials to give the market a roof. The golden hall clad with **PREFA** composite panels boasts a surprising concept, as well as astonishing shapes and colours, rightfully earning it the Hungarian title for “House of the Year” in 2019. With our report, we aimed to capture traditional market life at the local livestock market. The hustle and bustle affect both the old and the new in a unique way and shapes the region, as well as its people.*



Aðalsteinn at Ingólfsgarður

SUSTAINABLE MATERIALS IN THE MIDST OF VOLCANOES AND GLACIERS

Next, an exciting project in the city of Reykjavík took us to Iceland. Here, an international team from Iceland, Sweden and Germany came together to realise this reference project. The people of Iceland have always been dependent on sustainable building materials. Even today there are still houses built of peat and covered with grass. The story avoids the beaten track lined with the usual tourist images of volcanoes, glaciers, geysers and northern lights. Instead, it allows for a peek into the life of the country and its people—a compassionate journey to unknown peculiarities that is full of exciting discoveries.

BEHIND THE FAÇADE OF URBAN DEVELOPMENT

Furthermore, this architectural book presents three great urban development projects. All three of them are high-rise buildings. They were all planned by renowned international architecture firms and they are all clad with very different PREFA façades. This series initiated discussions with three experts about their personal understanding and the challenges in the development of cities.

Embark on your very own architectural journey now and immerse yourself in our reports and stories. You are also welcome to let us know your own experiences in the PREFA world. Simply drop us an email at prefarenzen@prefa.at.

We look forward to reading from you!

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A BEAR OF A JOB

About life in lofty heights, where it's relaxed,
elemental and pretty unpredictable.





Christian Fankhauser



8:30 PM – On Stripsenjoch, some 1600 meters above sea level, innkeeper Christian Fankhauser receives a phone call. *“Stripsenjochhaus. Hello.”* It’s a couple of Dutch hikers, they need a bit, probably a couple of hours. *“Are there any beds available?”* *“Yes, of course. The kitchen will be closed by then. But you have a flashlight with you, right?”* *“Yes, of course,”* say the two mountain climbers from the flatlands. Wonderful. *“You’ll find the key at the kiosk if I am no longer up.”* Christian hangs up and smiles. Since 1971, he’s called the shelter on Wilder Kaiser home. Back then he was just a boy, when his mother took over. His father had a snack station in Zillertal. Christian accepted their inheritance. He operated his father’s snack station for 19 years and when his brother retired in 2009, who took over Stripsenjochhaus from his mother, he returned to take it over. Back to the place he spent the summer months of his youth.

Since then, a lot has changed—especially the type of mountain climbers. *“It used to be dedicated mountaineers, for whom the summit was everything. It was a heroic act to scale it in their knickerbockers. In the hut, there were many songs sung and played—and a whole lot of schnapps flowed. It was its own race of people,”* the innkeeper recalls of the past. In the late 1970s, the first recreational climbers began to appear here on Wilder Kaiser. They transported a certain hippie flair to the mountains. *“The young hippies didn’t care about the summit. That was the biggest difference,”* says Fankhauser. The years that followed saw a nearly decades-long lull in the interest of the mountain and climbing. 15 years ago they implemented a via ferrata, which attracted a new type of crowd up to Stripsenjoch, but it was extremely quiet. About ten years later, however, that has all changed. *“Hiking is suddenly back in,”* says the man from Zillertal. The trend towards health and fitness and the newly found love of nature and of cabin hiking means a full house and a long season. *“The people who come here, live much more consciously and are a lot healthier,”* says Christian Fankhauser, who also gladly entertains his vegetarian and vegan guests. *“We have something for everyone.”*





“HIKING
IS SUDDENLY BACK IN.”

Cook, nurse and mechanic

The boom continues. 160 beds fill up quickly—especially on the weekends in July and August. The season now goes from June and lasts well into October. He’s already long since received the first reservations for next year. *“It used to be that people would just show up. Larger groups may have announced their presence by sending a postcard. Nowadays, they write me an email in February and ask what the weather will be like in October.”* That’s how the innkeeper became a hotel manager. But it’s just one of the many jobs that Christian has on the Stripsenjoch ridge. Even though he now employs a staff of twelve, he’s got a hand in everything. He repairs the heating pump, loads the cable car, tinkers with the tractor, cooks Austrian specialties such as Kaiserschmarrn, is an information desk, nurse and occasional nanny, as the trendy sport of hiking attracts many a rookie, who spend their first night in a shelter and need to get acquainted with the customs.

There are no roads up here

“Up here you need to know how to help yourself. There are no roads. You cannot fetch a specialist for every little issue,” says the innkeeper, who *“knows a bit of everything.”* *“I did a lot of watching as a child,”* he says. It’s helped him pick up some knowledge as an electrician and also aided him in knowing what to do if a hiker shows up with a hole in their head. If the power goes out, it doesn’t cause him to panic. With a diesel generator and backup device, he can keep the place up and running. His experience and mindset let him master even the most critical of challenges calmly. Wilder Kaiser is not a place to be underestimated, a place where a lot can happen and go wrong—even for the most experienced individuals. He supports mountain rescue teams where he can, coordinates and ensures seamless execution for the mountain climbers. There are occasional spectacular operations, dramatic situations and accidents. Some end well, some do not. You learn to develop thick skin, which you certainly need if you live up here. You experience everything on the mountain: tranquil days, peace, strange moments, stress, dramatic moments. But in the end it’s a *“fantastic job,”* concludes Christian Fankhauser, who above all else loves the variety the job entails. You never know what will happen and no two days are alike.

Adverse conditions and a sunset

The adverse conditions rarely bother the experienced Fankhauser. He is used to them and knows how to deal with them. He has focused his life around the job and will cancel a vacation, if need be, just to be there for the shelter. The snowy winter of 2018/19 dumped unprecedented amounts of snow on Stripsenjoch. The shelters were buried under snow. When Christian Fankhauser saw the first helicopter images in the spring; he knew that there was a lot of work to do. He cancelled his vacation to the United States, grabbed his shovel and began removing the snow from the shelters and the paths. Admittedly, the shovel was not enough as the *“white splendour”*

had to be removed either with heavy machinery or with explosives in order to get the place open on time. It was another challenge that Fankhauser mastered. No matter how difficult the job, he never forgets to enjoy and appreciate the mountains, the surroundings and the natural environment. When asked about his favourite time in the mountains it is, *“when the shelter is not quite open and I am alone up here. I sit down on the cliff and enjoy the sunset.”*





**Overburdened
roofs are water
under the bridge!**

And if that water turns into snow, a PREFA roof can withstand all weather conditions. Even high snow masses are no problem. Major temperature fluctuations leave PREFA aluminium roofs cold.





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PREFA roof and façade panel FX.12



Seethalerhütte, Ramsau

The new shelter of Seethalerhütte on Dachstein goes beyond being just a place for mountain climbers to seek refuge from the elements. Architects Thomas Heil and Stephan Hoinkes took a page from nature in their concept; the sleek building structure and façade mesh seamlessly with the environment and pay tribute to the cliffs of the Dachstein Massif.

About the project:

Project name: Seethalerhütte
Country: Austria
Object, location: Refuge, Ramsau
Construction site type: New construction
Architects: dreiplus Architekten,
Arch. DI Thomas Heil, Stephan Hoinkes

Object-related Individual solution

Installer: Grossi Dach
Roof type: PREFA roof and façade panel FX.12
Roof colour: P.10 stone grey
Façade type: PREFA roof and façade panel FX.12
Façade colour: P.10 stone grey

»A house like a rock«

The alpine shelter Seethalerhütte embeds itself seamlessly into the rough, stony landscape of Dachstein and reflects back on what it truly is: a shelter from the elements. It was designed by the architect duo of Thomas Heil and Stephan Hoinkes.

It's a shelter and not a panorama restaurant," Thomas Heil, co-founder of dreiplus Architekten, makes clear. The new Seethalerhütte overlooking the Dachstein glacier stands out with its slim building structure that is reminiscent of a cliff. "There is a clear trend: People desire the comforts of the city—be it deep in a valley or high atop a mountain," explains Heil. That is not what they will find at Seethalerhütte. Because it's a protective shelter, a spartan hut, that is designed to save lives. And since it stands in the middle of a nature preserve, it meshes all the more seamlessly





into the landscape,” says Stephan Hoinkes about the structure. The hut has three floors: cellar, living room and bedroom. It’s in use all year round. In the summer, it is frequented by hikers coming to and from the nearby upper station of the glacier lift and by mountain climbers, who want to explore the Dachstein Massif. In the winter, it’s used less frequently, but ski-tourers will find a place to rest here.

In the most literal sense of the word

The vision of the two architects, who met while studying in Graz, was to erect a “protective hut in the most literal sense of the word.” It’s not imposing, it’s simple and speaks a very plain language. “It’s not meant to be a foreign object,” emphasises Heil. The sloped walls and the PREFAB roof and façade panels FX.12 in stone grey contribute to this fact. And here, form follows function. The south-facing façade was placed at the perfect angle to capture as much sunlight as possible for the photovoltaic panels. The roof is a right angle and the slopes serve to let rainwater flow down into the freshwater tank. “It’s a symbiosis of function and integration into the landscape. It mirrors the Dachstein walls,” says Stephan Hoinkes. The building’s structure was kept as sleek as possible to take up as little ground space as possible. The area, where the Seethalerhütte shelter is located, was determined exactly by structural engineers.



“It is a seesaw in a playground,” says Hoinkes. The prefabricated construction consists of massive wood; the roof and façade must be able to withstand wind gusts of up to 160 km/h, and while the windows appear to have been placed arbitrarily when looking from the outside, it becomes clear viewing them from the inside that every window is perfectly placed. “The windows function like pictures. Like picture frames arranged on the wall,” says Thomas Heil.

“Success was not guaranteed”

“The house harmonises with itself,” says Thomas Heil while Stephan Hoinkes adds, “But aesthetically, it could have been a failure.” The proportions are difficult to estimate, there are no neighbouring homes to provide a frame of reference, just the mountain itself. One of the biggest challenges in building the structure was being dependent on the helicopter, the architects confess. Seethalerhütte is their second protective shelter after the famed Salmhütte at the foot of the Grossglockner—somewhat surprising when you consider that dreiplus has a diverse portfolio and has built everything from single-family homes to school buildings.

Location, location, location

Heil and Hoinkes won over the building contractors, Sektion Austria of the Austrian Alpine Club, with their concept in a tender for proposals. Tenders for high Alpine constructions do not happen every day. But the openness to incorporating architecture in the mountains has increased in the past years, so that this has become a way of doing things. One of the most exciting factors for dreiplus Architekten is the special status that a shelter in the mountains enjoys. “You rarely have the opportunity to build something in such a special place,” says Hoinkes of their sentiment of stewardship in the project. You want to have as little of an impact as possible on the surrounding nature and to remain well within budget. “Architects are not the driver of costs, as is oftentimes inaccurately assumed. They assist the owner to realise the function of the object,” says Hoinkes, who would welcome a shift in how we perceive the job of an architect. The two architects work together to achieve this purpose. Heil and Hoinkes “speak the same language.” They first collaborated back in 1999, when they were able to win their first pitch while still in school. Founding a joint office was just the logical next step. Today, they have two offices, one in Innsbruck and one in Graz. For the Tyrol native Hoinkes, building something in the mountains is a dream come true.

“

I would also relish the opportunity to build a bridge in the mountains. Something functional and fundamental.

”

“The building has become a dream building,” he says. Heil concurs and says, “I would also relish the opportunity to build a bridge in the mountains. Something functional and fundamental.”





Stefan Mittersteiner

“Head and hands”

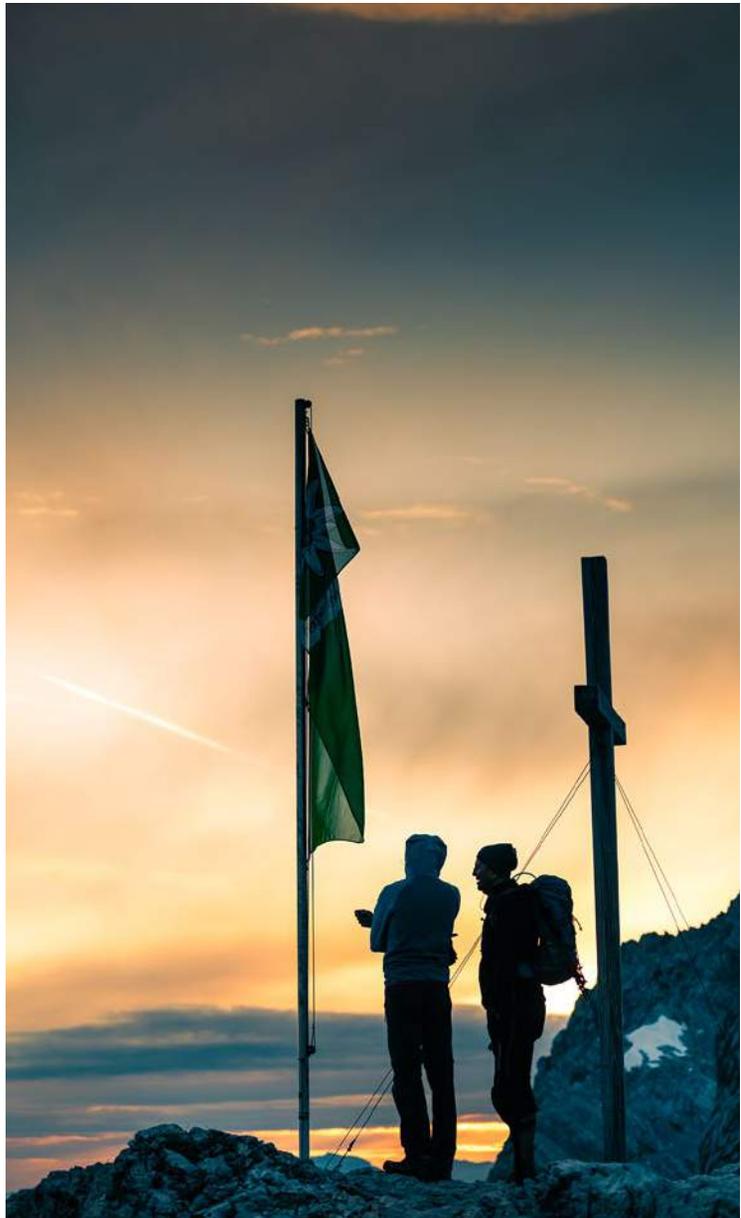
A shelter overlooking a glacier, smack dab in the middle of a nature preserve. Not what you’d call your everyday job—neither would the Pongau-based tinsmiths at Dachbau Grossi, who are used to making a living in the harshest winter and extreme weather conditions.

Grossi has made a name for itself and not just in its hometown of Schwarzach. Everyone all around Pongau and in the entire province of Salzburger Land seems to know the tinsmithing company, which was founded back in the 50s by Grossi senior. He built the company, his son carried on his legacy and left his own mark. Grossi today has a new owner: Stefan Mittersteiner took over in 2016, revamped the company operations and continued the company’s success. His area of specialization: metal roofs.

“I grew up on a farm in Goldegg. To be honest, I wanted to be a mechanic,” says Stefan Mittersteiner recalling the beginning of his career. He says a friend who was an apprentice roofer persuaded him to join him and pursue an apprenticeship as a roofer and tinsmith instead of becoming a mechanic. Mittersteiner was soon convinced and has never regretted the decision. He is inspired by the work and his company. While he nowadays is more businessman than craftsman, he is driven by a love of the craft—a fact he cannot hide. Grossi has 23 members of staff and completes several hundred objects per year—all of which requires precision coordination and competent management. “During the week I use my head, on the weekend my hands,” says Mittersteiner, who loves spending his free time in his workshop that he set up on his farm. The workshop also plays a central role in his family life, as his girls love lending papa a helping hand with his work.

Perfect interplay

The Seetalerhütte shelter on Dachstein mountain was not a typical everyday job for the experienced professional. He got the job through a carpenter, with whom he collaborated successfully in the past. “He knew we could pull off the job,” says Mittersteiner. The collaboration and perfect interplay between tradesmen played an important role during construction as space was at a premium on the small plateau, the specs by the building owner and architects were precise and the weather conditions high atop the glacier were not always entirely inviting—not even in July and August. “We had to communicate extensively and find answers fast to detailed questions that arose on site,” says the craftsman about the working conditions. Anywhere from two to five employees worked on the project every day during the summer months. “We set up a small workshop up there,” Mittersteiner says. The majority of the tasks, however, were taken care of down in the valley and the finished items were then transported up to the job site by helicopter or ropeway. “The biggest challenge was in the preparation. We simply could not afford to overlook anything,” emphasised the experienced craftsman and added proudly: “We always had what we needed.”





Hotel des Alpes, Courmayeur

The newest hotel in Courmayeur, a small village at the base of Mont Blanc, seamlessly incorporates its awe-inspiring natural surroundings. For inspiration Architect Domenico Mazza, who grew up in Courmayeur, just had to look around—and found it in the snow-covered rooftops.

About the project:

Project name:	Hotel des Alpes
Country:	Italy
Object, location:	Hotel des Alpes, Courmayeur
Construction site type:	New construction
Architects:	Studio di Architettura Domenico Mazza

Installer:	Gualandris S.r.l.
Roof type:	Prefalz
Roof colour:	P.10 prefawhite, P.10 anthracite
Façade type:	Prefalz
Façade colour:	P.10 prefawhite, P.10 anthracite



Photo: Nois Chiara

»The white mountain«

It's white. It's powerful. It stands at the foot of Mont Blanc and waits for all who come to marvel at or conquer the mountain—Courmayeur has a new hotel, that not only leaves a mark aesthetically.

What role did Mont Blanc play in your concept for the brand new TH Hotel?

Domenico Mazza: The hotel is located right at the base of Mont Blanc. It was essential to keep this imposing natural backdrop in mind. The structure, however, is not only inspired by impressions of snow collected atop homes in winter, but also by the colours, shapes and brightness of the massif, which stands majestically.

Is it a challenge or an honour to design an object of this size in your home community?

DM: Yes to both. It was a challenge as the project was so large and I was to design something within this context. It was an honour to be able to create a contemporary piece of mountain architecture in this incredible area and as I grew up in the village it was also something I took a great deal of pride in.

What is the concept?

DM: I was tasked with creating a huge object in these surroundings. I immediately ruled out a concept based on traditional architecture. On projects of this scale, I tend to be against an interpretation of “neuroticism.” It’s not credible. It lacks tradition. I wanted to make the structure’s lines as soft as possible and immediately came up with the shape snow takes when collecting on rooftops and the curved path it takes when melting and sliding down. For this reason, I suggested several bodies and not a single structure. The lines are thus as supple as possible and, whenever feasible, take the surrounding landscape into consideration and pay homage to it. That was made possible by integrating traditional materials like wood and stone into the shape of cyclopes. It was also important to incorporate elements of the surrounding foliage and trees and thus frame the white in as much green as possible.





Why did you decide on a combination of materials instead of using purely traditional materials?

DM: The size of the building is not compatible with the use of traditional architecture. In the mountains, the old buildings do not have seven or eight storeys. Therefore, we decided on a contemporary material like aluminium to “protect” wood. Stone was used in two different respects: as a building shell, occasionally as the foundation for the building and as a cyclopean boulder, which was used to provide the building with a natural context. This choice made it easy to create a modern mix that did not seem too cold and one that placed the focus firmly on the architectonic quality.

Why did you use aluminium?

DM: Weil Aluminium im Hinblick auf die Parameter Qualität und Preis sehr wettbewerbsfähig ist, gleichzeitig formbar und vor allem temperaturbeständig.

When you build a hotel, are you building for the community or for the future guests?

DM: A hotel is obviously built for guests, but you need to keep in mind that it will be a part of the village’s panorama. Its appearance influences the overall atmosphere and perhaps even the village’s spirit.

What were the biggest challenges with this object?

DM: The biggest challenges were to limit the impact of an object of such size and to present a modern structure that would be new to most.

How did you become an architect? Had that always been a dream of yours? If so, why?

DM: I was born and raised in the mountains and was therefore always attracted to mountain architecture. At first in high school, then as a qualified surveyor, I was fortunate enough to work with experts who performed their craft with passion—but I felt confined. After a few years, I decided to follow my heart and to dive deeper into the details, to further educate myself. I got my university degree—not without making sacrifices—as I spent my time between school and work. I continued that path until I became an architect.

What is your connection to the mountains?

DM: The relationship I have with the mountains is one of absolute respect. The mountain is my home. I grew up at the foot of Mont Blanc, with its image in front of my eyes every day—and that provides me with a strong connection to the mountains.



What is your dream structure that you would like to make?

DM: There is no specific structure that comes to mind: I like working in my humble way, avoiding excessive trivialisation and incorporating modern sensibilities and my own personal style. However, I occasionally dream of creating a skyscraper. That would be a magnificent and complex challenge, which would enable me to separate myself completely from “traditional” mountain architecture and to develop a new view of architecture.

How do you view the role of the architect?

DM: If an architect creates structures, surroundings, shapes, landscapes, paths and cities and impacts the modes of social behaviour and the habits for people, then architects play a greater role than we might first assume. According to Frank Lloyd Wright, architects are not only like poets, an interpreter of his generation, his days and his age, but they must also be aware of the fact that their work will fundamentally and continually impact the behaviour, experience and vision of all who directly or indirectly experience their creation.



Nicola Dettorino

Nicola Dettorino – TH Courmayeur

TH is a hotel chain steeped in tradition, with a total of 28 resorts across Italy. Nicola Dettorino knows all about the hotelier business. And knows what TH Resorts stand for. For this purpose, he was dispatched to the new hotel at the foot of Mont Blanc to help it gain solid footing—both with tourists and with the locals from the Aosta Valley community. “I am actually from Cagliari-fornia,” says Nicola Dettorino. In his home, the splendid Mediterranean island of Sardinia, he has already successfully managed a hotel for the TH group. In Courmayeur, his job is to adapt and insert his expertise into the new lodging. “People who hail from the islands are very similar to those from the mountains. First off, they are somewhat withdrawn, but once you get to know them, they are very open, available and friendly,” says Dettorino. The connection to the locals is an essential factor in a hotel’s success. The TH Group places a great deal of importance on locality, authenticity and focuses on regional cuisine, products from farmers and dishes native to the Aosta Valley.

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*You take your time, so that
you do the job right.*
”

You take your time, so that you do the job right. “We had a very long, drawn out opening,” says Dettorino. All summer long, it has been a “test run,” the first guests arrived and the team got used to working together. Tourists have changed a lot in the past decade. It’s no longer about just booking a room. People live in the hotel and the hotel is frequently used. Guests expect more. For example, the demands on the kitchen have grown, something Dettorino is well aware of: “With all of the cooking shows and Instagram videos, today almost everyone can cook.” TH Courmayeur focuses on local cuisine, products from local farmers and dishes that are indigenous to the Aosta Valley. Locality also played a huge role with the building itself. The architect, Domenico Mazza, is from Courmayeur, and local stone and timber factored heavily into the design. The white aluminium facade, that stretches into the roof, provides the modern accent.

Acceptance through character

Initially, there was a significant amount of criticism, but it has all died down over time. “It is now accepted,” says Dettorino. “Maybe a few people here and there don’t like it. But it has character,” he says with a grin and emphasises that in addition to the appearance, the building’s sustainability is essential. “The hotel is environmentally-friendly. That is fundamental,” says the hotel director. Success has several factors; acceptance is certainly one of them.



Mauro Gualandris

Melding tradition and innovation

Craftsman Mauro Gualandris covered a hotel in the shadow of the Alps' highest peak with white aluminium.

“Mont Blanc is the undisputed king,” says Mauro Gualandris, passionate craftsman and director of Gualandris S.r.l. He and his team outfitted the TH Courmayeur hotel deep in the Aosta Valley, right at the foot of Mont Blanc in white aluminium. Not your average everyday job. In fact, the job was incredibly challenging—and just as rewarding. When you look at Mauro Gualandris you can see the passion he has for his job. No matter that his father chose this career path for him. He was to co-run a tinsmith business with his brother. And yet, his father’s demand has become a dream job for the man from the Aosta Valley. Mauro manages the office, his brother is the technical director. Today, they employ 20 staff members in the company which has made a name for itself far beyond the valley and is known for large-scale projects. “We have extensive experience with big job sites,” says Mauro Gualandris. “Initially, we were simple tinsmiths, then we began melding tradition with innovation and carved out our own area of specialization,” says the craftsman. Since the house combines traditional elements like wood and stone with aluminium on the roof and walls, we were the perfect partner for the project.

A compromise

The Aosta Valley is world renowned for its stone roofs, which until very recently, were supported by local institutions. Since the end of the financial support, Courmayeur has become home to a wide array of roofs. For Gualandris, the change is justifiable. “We have to evolve further as a community. These projects bring work to the area and simultaneously create a new image. It’s a compromise,” says the craftsman.

The workshop in the restaurant

The massive project has been the focus of his company for just about a year. With a team of up to 20, Gualandris was at the job site. They also worked throughout the winter, in freezing temperatures and with little to no light. What is now the restaurant was then the workshop. They had to lay a total of 6000 m² worth of Prefalz in Prefa white. “The job site was massive,” recalls the tinsmith. I had to coordinate up to 150 people from different contractors at the site.

Sharp slopes and round edges

From a technical point of view, there were several challenges that had to be mastered: The roof has a sharp slope and rounded edges making it appear to flow into the façade. The roof gutters were integrated into the roof. But Mauro Gualandris loves a challenge. “I relish every one of them,” he says. Large-scale projects are the greatest challenge. “We don’t just perform the work, but oftentimes—as was the case with this project—we involve ourselves in the technical discussions. The interplay between architect, construction company and tinsmith was essential,” says Gualandris, who views that as the key to the project’s success.





Business location “Nature et Découvertes,” Versailles

French architect Patrick Bouchain created a “maison,” a home for Nature et Découvertes’ brand new company headquarters. Located right in the heart of the historic city of Versailles, it stands just a short distance from the palace of Louis XVI.

About the project:

Project name:	Business location “Nature et Découvertes”
Country:	France
Object, location:	Business location “Nature et Découvertes”, Versailles
Construction site type:	New construction
Architects:	Agence d’architecture CONSTRUIRE, Arch. Patrick Bouchain, Bastien Lechevalier

Object-related Individual solution

Installer:	Glot Couverture
Roof type:	Prefalz / Prefalz
Roof colour:	P.10 prefawhite
Façade type:	–
Façade colour:	–

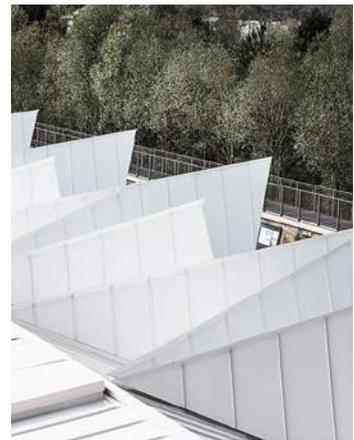


»A returnee and a home«

The French company Nature et Découvertes is relocating its headquarters to classy Versailles. Heritage, modernity and nature come together in the company's new home.

François Lemarchand, founder of Nature et Découvertes, is a son of the famed city of Versailles. He wanted his new company headquarters to be in his hometown, and he didn't want a cold, impersonal office building, but a home—both for his company and his employees. It was of particular importance to him that the company premises were built entirely according to ecological principles, because this is already reflected in the corporate philosophy. Thus, the briefing was clear. The compelling design was supplied by the renowned French architect Patrick Bouchain. It's a "maison"—a house, better yet a home.

Bastien Lechevalier



The assignment was not without obstacles. The castle of the Sun King dominates the name of the town and the town itself. Furthermore, the sightline between the castle and the nearby forest had to be preserved. Thus, the building was not allowed to exceed a certain height. And the basis of the building was predefined: the heavy steel construction of the former freight traffic hall. 3000 m² of office space and a shop had to be accommodated here.

Steady light from the north

For the company, which lives and embodies a special relationship to nature, sustainability was key. The most modern techniques of timber construction were used, the latest technology was applied to photovoltaic modules and natural light was put to optimal use. “The light is captured on the northern façade,” says Bastien Lechevalier, the architect in charge of the perfect implementation. “The triangular dormers on the roof provide a steady light. In the south, however, the façade is more closed,” Lechevalier says.

The origami roof

The building is divided into 15 small houses. They become visible through the steep awnings in the form of triangular dormers pointing to the sky. “Each department will have its own house. Furthermore, the floors are constructed like those in residential buildings—with a communal level and offices to retract to,” Lechevalier explains the concept. The first idea, he says, was a steel roof. But it had to be finer and lighter. “We were looking for a material that would fit the details perfectly, because the awnings look like origami art,” says the architect about the process of creation. Aluminium has fulfilled all the desired criteria, and so the choice fell on Prefalz in white. The implementation was carried out in close coordination with the tinsmith. The aim was to find the best solution for this unusual project together.



For the user

The end user has always been at the centre of considerations. “The developer or the owner is not always the user,” explains the architect. “But we have to know the habits and needs of the users, because they are the ones who are in the building every day and work there,” he explains his approach, which he puts to life in all of his projects as an architect—a job he lives and breathes.





Benoit Brisset

The next dimension

The biggest challenge facing the craftsmen from Glot Couverture in Versailles were the 15 steep awnings that explode out towards the sky.

Benoit Brisset was the project manager at Glot Couverture, the roofing company that was tasked with creating the headquarters of the French company Nature et Découvertes. The project was anything but easy. Luckily, Benoit Brisset relishes a challenge—both on the job site and as a manager.

Glot Couverture has 20 staff members, 17 of whom you'll find atop the roofs in France. The biggest project in 2019 was the roofing job in Versailles. It lasted several months and occupied up to three teams of three. And that despite the fact that space was at a premium for the numerous construction companies involved in the project. "We had to fabricate the individual parts back at the workshop and then bring them to the job site. In fact, we tried to spend as little time as possible there because everything was so cramped, and the project's timing was so important," says Brisset.

For the special shape of the pointed, high canopies, a great deal of precision and experience was required. Brisset and his team first built three prototypes in the workshop to find the best solution for making the parts. "We tried and tested a number of things to find the best method of execution," says Brisset. Then the task was to transpose the prototype into the next dimension. "The drawings were rendered in 2D, but we had to have them in 3D," says Brisset of the project's biggest challenge. The canopies consist of an array of different surfaces. "Each one is different," says the craftsman. There was a lot of tact and tinkering required to ensure that the pieces fit perfectly with each other. "It was not until the parts met that we could see just how precisely we worked," says the responsible project director. The painstaking effort paid off; today, the over 100-meter-long building radiates in wonderful white with Prefalz.





PETRONAS Lubricants International, Villastellone

In their concept for the brand new Petronas research and technology centre in the southern part of the Italian metropolis Turin, the architects at Milan-based architect agency 967Arch leaned heavily on elements from Formula 1. And the result is a research complex that harmonises perfectly with its surroundings.

About the project:

Project name: PETRONAS Lubricants International
Country: Italy
Object, location: Office Building, Villastellone
Construction site type: New construction
Architects: 967 Architetti Associati, Cesare Chichi, Stefano Maestri

Installer: IALC
Roof type: –
Roof colour: –
Façade type: PREFA siding
Façade colour: 3 bespoke colours, P.10 anthracite, P.10 light grey



»Pole position«

The spirit of Formula 1 lives on in the new Petronas research and technology centre south of Turin. Milan architects 967Arch drafted the design in collaboration with UK-based Broadway Malyan. The result is steeped in enthusiasm and passion.

Petronas is typically associated with the majestic Petronas Towers in the Malaysian capital of Kuala Lumpur—and with Formula 1, of course. Especially Lewis Hamilton. That made the honour of being picked to develop the natural gas conglomerate’s new research and technology centre all the greater.” That’s what Milan architects Cesare Chichi and Stefano Maestri will tell you, who along with their colleagues Luisa Beretta and Francesca Capuzzo Dolcetta designed the building on the outskirts of Turin. 967Arch and its 24 members of staff are primarily known for producing modern, contemporary office buildings and for their innovative industrial structures. They design workplaces, working universes that match the ethos of

the staff members, workers, managers and brands who occupy them. “Today, everyone wants a Google-type office. But no one is Google, except for Google,” says Cesare Chichi. The architects see themselves occasionally more as doctors and psychologists: They study, research and treat. The personalised buildings are designed to tell a story, the story of their clients. This tailored approach is key to their success. “We are a boutique and not a supermarket. This enables us to address the specific desires of our clients,” says Stefano Maestri.



In their concept for Petronas, the two experienced architect teams incorporated a variety of elements. On the one hand, the spirit of Formula 1 was to be reflected and on the other the building needed to fit seamlessly into the landscape. The research complex is located on 80,000 m² in the community of Santena, just south of Turin. The new building complex alone comprises 17,000 m², and consists of two connected structures—one for research, the other for office space. The plot is surrounded by fields. The façade encircles the building as a coloured leaf and follows the vibe of the fields. “The building must flow,” says Chichi. It has to adapt. The architects did not want to stand out, but rather assimilate in harmony with the surroundings.

A spoiler of a building

While initially only a research building was to be drafted, the Petronas Santena location morphed into much more over the course of the project. “At first, there were no plans to use the location for marketing purposes,” say the architects. That came about during the project and reached its apex with Lewis Hamilton’s appearance at the grand opening. Santena has morphed into a location that represents the company’s dedication to Formula 1. Products that can improve a race car’s performance are tested, optimised and developed at the building. That’s what it exudes to the outside world. “We worked with a lot of aluminium, as the material is the closest to a Formula 1 car,” says Maestri, explaining why they chose PREFA. For this scale and this design, it was the perfect product. The building is longer than two football fields and the strongest accent is placed in the foyer. “Taking inspiration from Formula 1, we created a spoiler for the building,” says Chichi.

“
*Today, everyone wants a
Google-type office. But no one
is Google, except for Google.*
”

“
*Architects must follow the
technology of the day.*
”

Identity without a logo

In addition to the design demands, there were a host of technical requirements to be met. “The specifications were very complex. Fire codes and the like played a major factor,” says Maestri. The lab units were aligned as boxes to create a practical workspace. “Architects must follow the technology of the day,” says Maestri, who knows what he’s talking about. 967Arch is celebrating its 20th birthday this year and the Petronas building in Santena is the best birthday gift he could hope for—the company’s identity is palatable, without seeing a logo.











05

PREFA rhomboid roof tile 44 × 44
PREFA rhomboid façade tile 44 × 44



School cafeteria, Stuttgart

Who better to ask to come up with plans for the school cafeteria than the students themselves? The architects at Stuttgart-based *hammeskrause* asked the children to create the new cafeteria. The result is a colourful, eye-catching building that turns heads.

About the project:

Project name: Anne-Frank-Community School cafeteria
Country: Germany
Object, location: School cafeteria, Stuttgart
Construction site type: New construction
Architects: *hammeskrause architekten*,
Nils Krause, Joep Kuys

Object-related Individual solution

Installer: Altvater GmbH
Roof type: PREFA rhomboid roof tile 44 × 44
Roof colour: bespoke colours
Façade type: PREFA rhomboid façade tile 44 × 44
Façade colour: bespoke colours

»The colourful heart of campus«

It's colourful, inconspicuous and bold to say the least—the architects from hammeskrause architekten went a brand new direction to create a shared cafeteria for two separate schools in the Stuttgart neighbourhood of Möhringen.

The entire school grounds were characterised by 1960s charm exuding from the two buildings. Functional buildings, lots of concrete and little personality. The two schools—the Anne-Frank-Gemeinschaftsschule and the Heilbrunnenschule—shared the school grounds; the roughly 600 students enrolled in the two schools needed a new cafeteria. Conceptual drafts were solicited from hammeskrause architekten, who stood out with an atypical concept. Their idea: after deciding on the building's core structure, to design the façade

with the input and assistance of students from both schools. The school administration office, building construction authorities and teachers from both schools supported the bold and unusual project, which was new ground for everyone.

“It was not clear initially, what result this process would yield,” admits Nils Krause from Stuttgart architect agency hammeskrause architekten.



Joep Kuys, Nils Krause

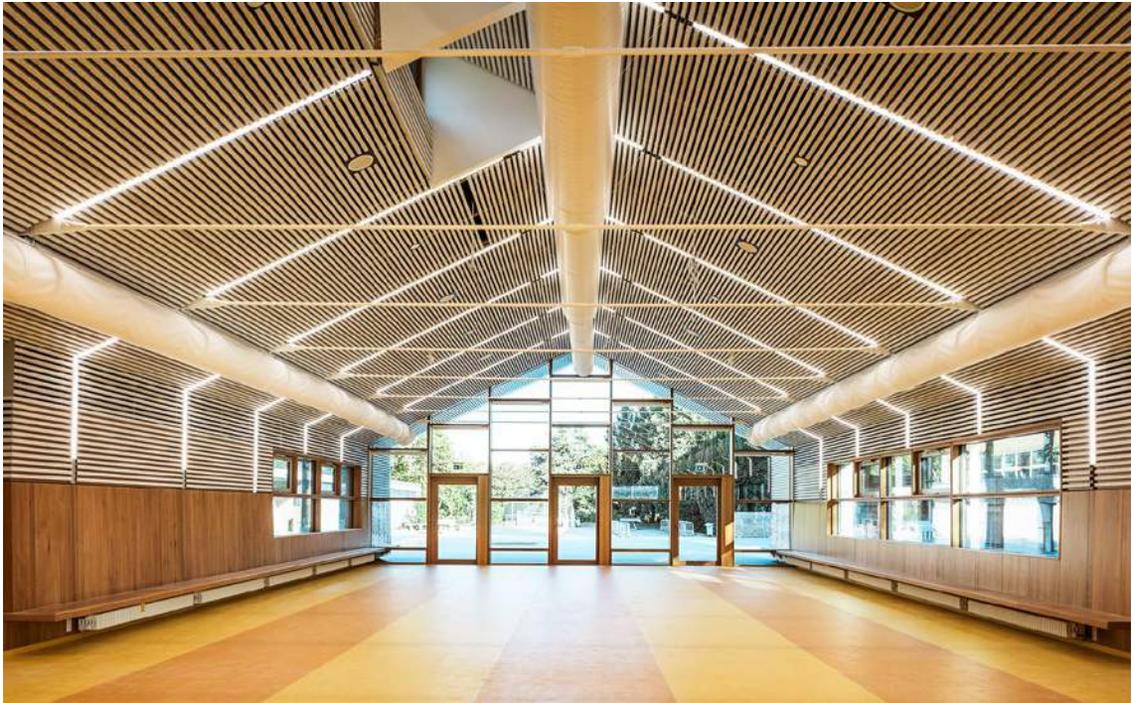
“We always approach tasks with a certain degree of distance and abstraction. A macro-to-micro approach: from the globe, to the continent, to the country, to the city, to the neighbourhood to the street,” says the experienced architect of his agency’s approach. The cafeteria was initially a very “sensitive situation,” as both schools with their different areas of specialization had to be taken into consideration. The vision of project head Joep Kuys was: “We wanted to create a campus heart that beats for every student. A large, central room that opens up to the schoolyard, integrated into the green areas and spatial rounding off of the school grounds.”

A house with a gabled roof, which harmonises with the surrounding area, will be a symbol thanks to its unique shape. The form is reminiscent of a tent. It’s as if the building screams out: “I fulfil a different purpose.” To this end, the roof and walls were constructed using the same material. “It’s like a case,” says Joep Kuys. “We wanted to cover everything with the same skin—from the base to the top.”

Big energy in kid-size packages

But it was here, at this point in the draft for the roof and the wall, where there was the chance to place the colour design of the diamond shapes in the hands of the kids. They should be the ones to design their campus hub, their cafeteria. There were six workshops with four groups and a total of twelve students each, where the façade you see today was created. After a few weeks, four concepts were finished: “Circus Tent,” “Flower Meadow,” “Picnic Blanket” and “Tuned by Letters.” We also went a new direction here, with the children discussing their work and deciding upon which design elements to use and incorporate from the other designs. In every concept, there is one element from every child. This concept was then implemented





in full fidelity and no modifications were made. “If we were going to do this, then we were going to realise what the kids came up with,” says Nils Krause. “Collaborations like this rarely work on large projects, which was what made this project all the more rewarding,” says the architect. “It was important to us to show that we took the kids’ ideas seriously, to work with the kids’ energy and to learn how to accept these things,” continued Nils Krause.

The cafeteria stands out with its simple form and its colourful façade. On the street side there is an exposed concrete pediment; the roof has no rain gutters. Water simply streams down the façade. For the brightly coloured external façade, roof and wall rhomboid tiles 44×44 were used in the bespoke colours broom yellow, carmine red, standard mint green and pastel turquoise.

Embody participation

Not only the resulting work standing at the school grounds impresses but also the approach. Embodying participation in this manner is entirely new and perhaps trailblazing. This philosophy is not only the vision of hammeskrause architekten but is something

they put into practice. “We want to make a contribution with our buildings,” says Nils Krause. He then said that as an architect he has a chance to design. hammeskrause architekten approach their projects with a large degree of empathy and desire. Listening is part of their job. “What does the user need?” is a central question. The Stuttgart agency focuses on research buildings and buildings for health and patient care. They are always complex jobs, which have to be adjusted to the context. “For us, it’s all about the space and not about the representation.” Joep Kuys continued, saying “you first need to know how users think, how people experience the building.” Then the idea is created and, when the building is finished, you can walk through the idea.” That is architecture.

Having a say and having a blast

Looking back, the project was a fantastic success for the two dedicated architects and serves as proof of just how far you can go when working “together.” “Sometimes we lack the courage to do something new together. We managed to pull it off on this project,” says Krause. “We created a shared identity for the students of both schools. It was a matter of letting the users have a say and have a blast.”



Simon Altvater, Massimo Campanale

The 1000-piece puzzle

Yellow, red, green and turquoise—it was a colourful job to say the least that Simon Altvater and his team took on. 4.000 bright diamonds form the façade and roof of the cafeteria for two schools in the Stuttgart neighbourhood of Möhringen.

“It was like one of the 1000-piece Ravensburger puzzles,” recalls Simon Altvater, CEO of Altvater metal works, the first time he saw the draft of the new cafeteria at the Anne Frank and Heilbrunnen schools. “Initially, we were unable to picture it at all,” says Altvater, who was certain of one thing from the beginning: It was not going to be a standard, nor an easy job. “The most demanding jobs are always the best,” adds master tinsmith Massimo Campanale, who explained that every one of his workers wanted to work on the job. The long-standing metal-works company from Nufringen has a total of 60 employees, 22 of which are fitters. For the first phase, three to four of his workers were on site, later usually two fitters.

They worked in strict accordance with the blueprints. The tradesmen had a pattern of diamonds, which were to be mounted in their respective colour. The blueprints laid out everything in detail and everything was implemented accordingly. “We only modified a single shingle in the pattern,” recalls Campanale. In addition

to the pattern, there were a host of other challenges to solve on site during construction. Thanks to their skill and expertise, the pros were able to devise feasible solutions for the trickiest tasks. “It’s important to make sure that it not only looks great afterwards, but also that it fulfils its practical purpose,” master tinsmith Campanale emphasises.

The sweeping interest of the students was also quite atypical. “Anywhere from ten to fifteen kids came over during every recess and just stood around watching us work,” says Campanale. The kids from the two neighbouring schools were not only involved in drafting the concepts, but were also able to monitor the project’s progress.

Although Simon Altvater and his team took on more and more such projects in recent years, the cafeteria project remains something unique. “All you need to do is take a look at the street and the cars driving past. They stop, they crawl past to get a closer look and are amazed,” says Campanale. “The city certainly needed to have the requisite courage to realise this project,” stresses Simon Altvater, who is the third generation of his family to run the metalworking company. He continues to solicit advice from his father and senior director and to get his “gut feeling” on something. He always motivated him and pushed him further, so that Simon never had any doubts that he’d take over and further develop the family business. “His enthusiasm rubs off on everyone around him,” says the younger Altvater. “I grew up with the employees and even lent a hand as a young boy,” he says. “The best part about the profession,” he says, “is that you create something. It’s like carpentry. You not only put something together, but you also design it. You can see what you’ve created,” says the enthusiastic tradesman emphatically. To remain successful in his profession today, it takes a host of various aspects, including “imagination, experience and innovative thinking.”

THE PHOENIX RISING FROM THE ASHES

On ghosts of Vikings past, strong women and ice cream road-trips

It all began with a crisis. No make that two crises. In 2008 Iceland made headlines when it narrowly avoided insolvency. Two years later it was back in the headlines after a volcano erupted. The volcano's name: **Eyjafjallajökull**. Good luck pronouncing it. But the people in this far-flung land up north, proud descendants of Vikings, are used to harsh conditions. It should then come as no surprise that the country, which lies just to the south of the northern polar circle, started down a path of unprecedented success just under a decade ago. The phoenix rising from the ashes could not be more apt when discussing the world's largest volcanic island.

In 2017, Keflavik Airport welcomed nearly 9 million passengers. In 2009, that figure was under 2 million. Outdoor enthusiasts, campers, families and tourists all discovered the country as a destination and the business-savvy Icelanders took advantage of the opportunity. There is optimism in the air. You can feel it. All across the land. Possibly nowhere more than in the busy capital city of Reykjavík. The city is not full of the typical hotel chains, brand-name stores and fast food joints. Icelanders march to the beat of a different drum. The entrepreneurial spirit is palpable. Two designers founded the fashion label "*Farmers Market*" on the old fish docks. CEO Sonja told us, "*We are in the business of slow fashion,*" and showed us a wonderful collection of hand-knit sweaters made of Icelandic wool, which while possibly a bit scratchy definitely provide ample warmth. The tasteful collection is augmented with items from suitable labels from the European mainland. The Icelandic flair, however, plays the primary role, with music by Icelandic artists playing in the background, jewellery by a local producer whose studio is just a couple of streets away.





#GIRLPOWER

No country is more advanced when it comes to equality than Iceland is. *“Women have always been an important part of the workforce,”* a successful construction manager tells us. *“The country is so small that everyone here has to work,”* he stresses. Successful women are all around the island. And there is a tradition behind it. In 1980, Iceland elected the world’s first female head of state, Vigdís Finnbogadóttir. *“Equal Pay”* is not something desired and demanded by feminists, but written into law. Everywhere you go you are met with a very matter-of-fact attitude towards the independence of women. In the old harbour in Reykjavík, a cooperative of 11 women have ran a small business for the past 26 years. Jewellery made out of lava, fish-skin lamps, upcycling clothing, china, jewellery—the ladies are resourceful. *“The land here forces you to be inventive,”* says Hulda, one of the business ladies who loves experimenting with colours and jewellery. Her co-worker, Arndis, has been reworking fish-skin for over 40 years and does so for all manner of items: bags, wallets, cases, you name it. *“Here we are free. We do not have as many traditions as other countries. You can do your thing however you would like to,”* says Hulda describing the underlying mentality and possibilities in Iceland.

ALL- ROUNDER INSTEAD OF SPECIALISTS

It is a country of all-rounders, of people of action, who, however, are not burdened by excess stress, nor are they as frantic or meticulous as people on Wall Street or in the consulting firms of Frankfurt. The island and its people have a certain calmness and composure about them that is more reminiscent of a laid-back Hawaiian mentality. Everyone must and is able to pitch in—the self-taught architect or, like Thor Karlsson, the carpenter who is also a roofer. *“It’s hard here to be a specialist,”* he says. *“You have to be able to do more than one job.”* The 40 year-old craftsman himself spent years working in the film industry and only learned his current vocation in his mid-30s.





Sonja Margrét Ólafsdóttir



Arndís Jóhannsdóttir



Hulda B. Ágústsdóttir



Iceland, market of the future
From peat houses and corrugated sheet metal façades to the next big thing—PREFA aluminium.



Thor Karlsson



CRAZY FOR ICE CREAM

Icelanders love ice cream. For them, no ice cream parlour is far enough away to keep them from having a good ice cream. In Iceland, you simply hop into your car, drive over to your favourite parlour and enjoy your cone on your way home. It's an ice cream road-trip.





Icecream with liquorice



There's even a special word for it, **Ísbíltúr**.

Ice cream creations are truly creative and typically involve soft serve instead of creamy gelato. The ice cream is made from skim milk powder and water, which results in an almost neutral flavour. The decoration acts as an eye-catcher and is the true highlight. Ice cream is dipped into light or dark chocolate and adorned with everything sweet and sticky under the Iceland sun: gummy bears, cookies, caramelised nuts, sprinkles and—because Icelanders are head over heels in love with it—liquorice. No one can really explain where this love for ice cream comes from. Katla Gudgonsdottir, the operator of the oldest and most traditional ice cream shop in Reykjavík, can't make sense of it either. *"No matter if it's the winter or the summer, if rain or shine, Icelanders always eat ice cream."*





Katla Gudjonsdottir



TOUGH WOMEN THROWN OFF THE DEEP END

It's not just the mentality that bears a similarity to tropical islands. The hobbies do too. A love of swimming and ice cream would probably not be near the top a list of free-time activities in a place that rarely eclipses 20°C and whose surrounding waters hover under 10°C.

Sigrún Geirsdóttir was the first Icelandic woman to swim across the English Channel, achieving the feat in August 2015 in 22 hours and 34 minutes—wearing a bathing suit and not neoprene, of course.





Sigrún Geirsdóttir



Her warm and jovial demeanour is infectious. Her positive mindset inspirational. *“The cold is there. There’s no need to waste time thinking about it,”* she says as if it were the most obvious thing ever to go swimming in freezing temperatures. Sigrun began with aquatic sports about 11 years ago. *“I weighed about 108 kg. Now I am an entirely different person altogether,”* she says. The distances she covered kept getting longer and longer, so she began seeking new challenges—and she found one lying between England and France. Her next goal: the North Channel—just as long and a bit colder. Until recently, swimming in the cold seas was considered a fringe sport, but it increasingly gained in popularity and is now a lifestyle sport. Soffia, who along with Sigrun and other tough women go swimming in the sea two or three times a week, explained their passion to us: *“In the water, you are a part of nature. And it is a part of our Icelandic mentality to take on the elements. It’s in our DNA.”*





Soffia & Sigrún



A colourful season.
PREFA aluminium is available in 30 different hues — a perfect match for your bathing suit.

SOLID AS A ROCK

There are so many ways that Iceland is different. A fact that the island has been able to retain with the current tourism boom. Independence and isolation have carved out a resilient nation. And this resiliency is reflected in so many different areas. Thriving in extreme conditions and defying them has left an indelible mark on the island. The underlying ethos being making more out of a little. And that ethos is also reflected in the country's architecture. Iceland has very little wood, thus **peat constructions** were developed and widespread on the island in the previous centuries, stone constructions followed and then beginning in the 19th century wood—despite the fact that the material is very expensive. In the 20th century, concrete came

into favour. Solid as a rock in the harbour of Reykjavík, the mighty Harpa stands as an architectonic symbol for the country's resiliency. The **Harpa** was completed during the financial crisis, despite obvious hurdles, and pays homage to the strength and power of this tiny nation.



The Harpa



Durable!

PREFA roofs last longer than
peat constructions:
upwards of 40 years.



Hverfisgata, Reykjavik

An impressive interplay of shape and colour is on display. Self-taught Icelandic architect Tryggvi Tryggvason recreates his connection to nature in his concept, highlighting Lava, the glaciers and the cliffs of Iceland. He achieves this splendid work with a combination of rhomboids, shingles and Siding.X in white, sand tones and anthracite grey.

About the project:

Project name:	Hverfisgata
Country:	Island
Object, location:	Residential and commercial building, Reykjavik
Construction site type:	New construction
Architects:	Opus ehf, Tryggvi Tryggvason

Installer:	Dachbaukunst Quedlinburg GmbH
Roof type:	-
Roof colour:	-
Façade type:	PREFA product-mix
Façade colour:	various colours

»A single trio of colours and shapes«

Establishing a connection with nature, with lava, with the cliffs and snow plays an essential role for self-taught architect Tryggvi Tryggvason—in his life, in his projects and in his most recent work in Reykjavík.

101 Reykjavík—that's the postal code for the city centre of the Icelandic capital—and the address of Tryggvi Tryggvason's most recent work. Smack dab in the middle of the booming, lively city, to which more and more tourists flock every year. "The façade requires a stable and robust material for its operative use," the architect says about his newest project and his initial concepts. The massive structure, which until recently was a car park and was designed to bring new life into the city's centre with apartment units and a lively ground floor, boasts a façade of 2300 square



The unique and atypical combination of colours and forms diminished the building's imposing stature. "It reflects an interplay between colours and shapes," says Tryggvason describing his concept, which initially reflected heavy earth tones—but that idea was quickly scrapped. "It was too much," he emphasises, before explaining that he then decided on lighter and more inviting colours to remove the object of its weight. The object now sparkles in white and sand colour. "We created the cliff formations, which are formed from lava here, by using dark, almost black anthracite and vertically laid Siding.X," says the architect who was especially inspired by the Siding.X-elements. "The structure is reminiscent of when lava cools and breaks, which leads to the formation of six-sided surfaces," says Tryggvason. The white, on the other hand, stands for snow. The rounded sections of the building, which were made with white rhomboids, was inspired by Iceland's glaciers. Its structure is reminiscent of fish skin, while the sandy tones round out the idea. The shingles, however, stand out through their asymmetry. Three colours, three shapes. "The number three is a recurring theme in my concept," says the architect.

Iceland is different

Tryggvason enjoys finding inspiration for his work in nature. The unusual beauty of his homeland is something he did not recognise until much later, however. "When I was young, I did not really take any interest in the surrounding landscape. It was just there," says the architect, who has also worked on projects on the Faroe Islands, in Greenland, Denmark, and Israel. He is one of the many returnees of Iceland, as many natives go abroad to study or work, either to England, to the USA or to Denmark, and then eventually return enthusiastically to their homeland. Just like Tryggvason, who after his years abroad fell in love with his homeland's nature. "One example, Denmark is flat and green, Norway has mountains and trees, but Iceland is different with a much more diverse flora," he says. "I find the best ideas in nature," says Tryggvason, who loves spending his free time on his snowmobile riding across the untouched landscapes blanketed in snow to the north of the island. "It's kind of similar to flying in the sense that you can get anywhere and there are no predefined routes," says Tryggvason about his second passion after architecture.

Detours to a dream job

Creating homes is something Tryggvason dreamed of as a child, but his engineering studies and professional commitments in various countries occupied the majority of his time at the onset of his career. His areas of focus lay on sustainable, green energies, an area of expertise that continues to aid him in his current vocation. And that's because sustainability is an essential aspect, even in Iceland, when creating new buildings. After Tryggvason was able to work as an architect in one of his jobs, he began getting his feet wet, gaining experience, obtaining the pertinent degrees and certificates, before becoming a registered freelance tradesman along with a colleague. Their joint office, which is located in Iceland's rough north, has worked on all manner of projects, ranging from summer homes to industrial buildings. Tryggvason is an all-rounder. His goal is to "create solid buildings, in which people happily live." And he hopes to have achieved his goals in Reykjavik. The feedback he has received is decidedly positive. "Bad feedback generally is something not given—in that case, it's usually just no feedback," he says out of experience.

A building that meshes

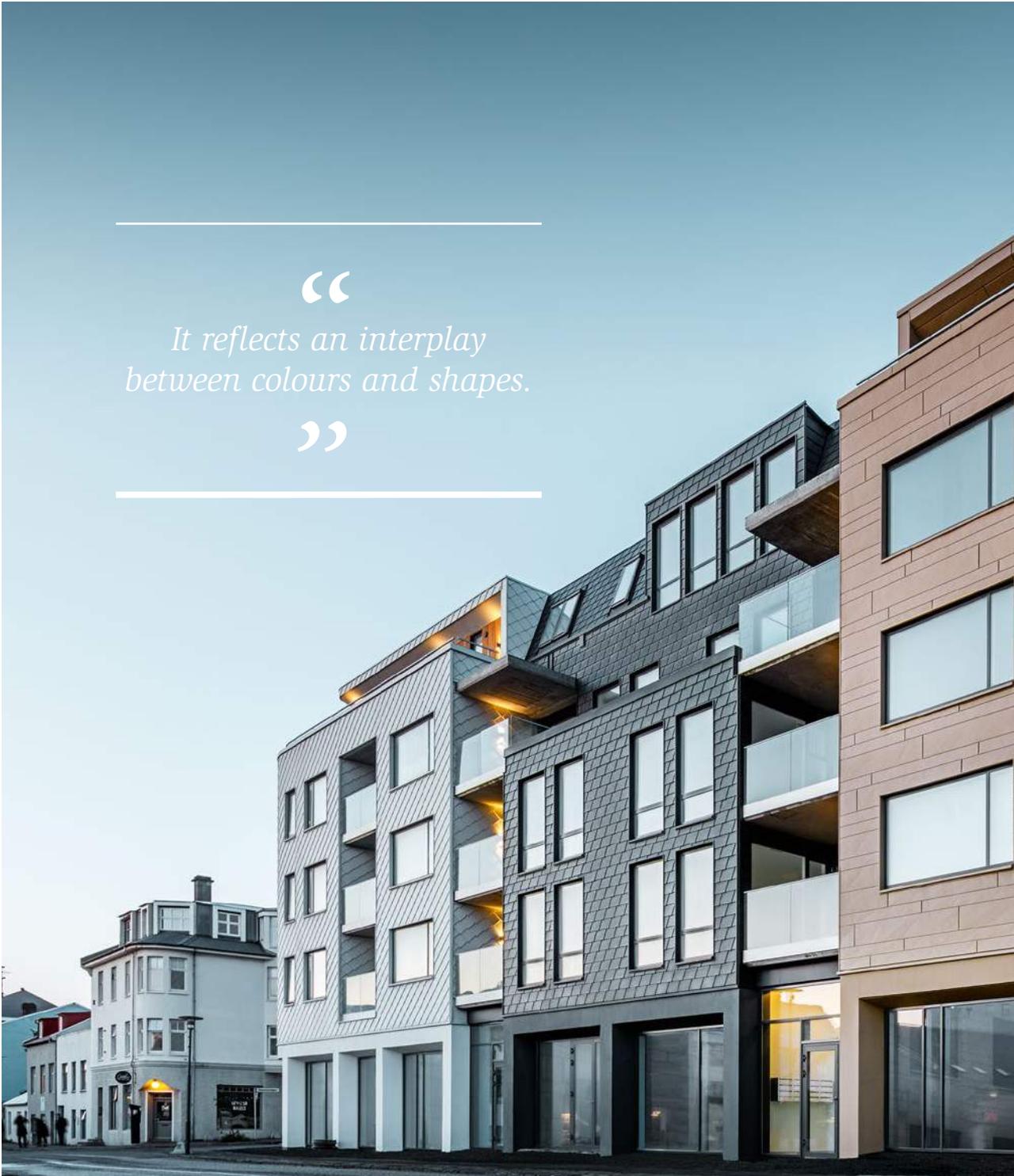
A lot has changed for architects working in Iceland over the course of the past few years, and it would seem that new buildings are popping up on every corner in the city. But the city administration is heavily involved to ensure that development is regulated. "There are a host of laws and rules," he says. "Every year, there are new regulations on what is and what is not permitted. One year, doors must be 90 cm wide, the next 80 cm. It's something you always have to be aware of," says Tryggvason. For his latest project, he also was handed a host of guidelines and regulations by the city administration. "The city was determined to have a building that would mesh with the older and smaller surrounding houses." And it's something he achieved in three flying colours.



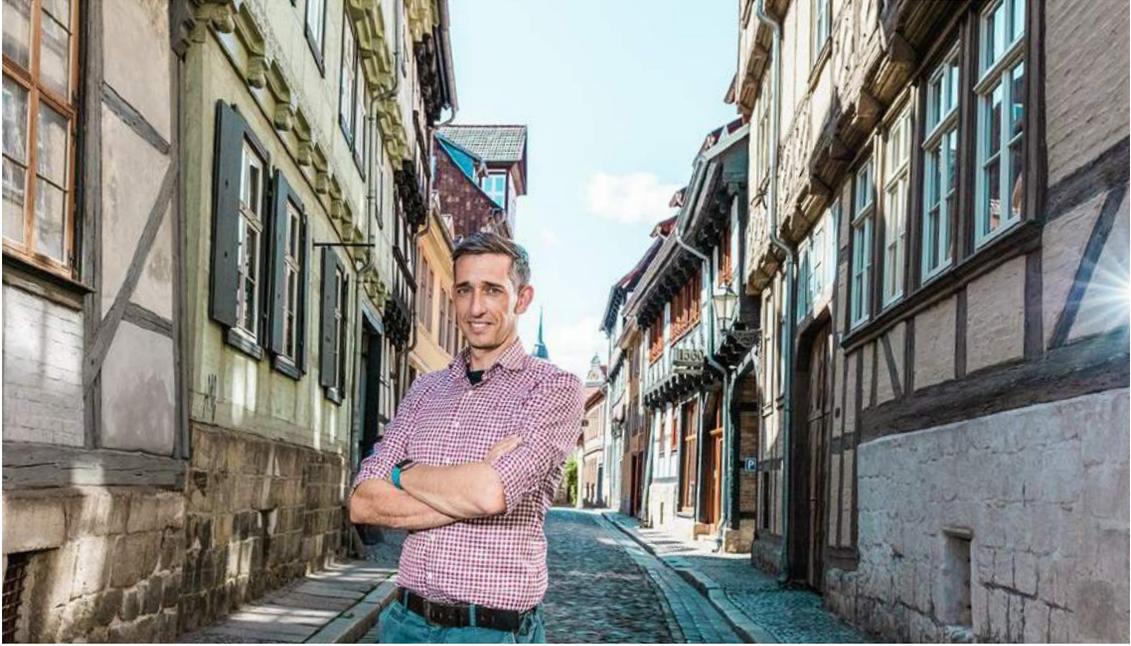
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*It reflects an interplay
between colours and shapes.*

”







Norbert Augner

The glacier of Reykjavík

A German in celand—Norberd Augner’s tinsmith company Dachbaukunst from Quedlinburg in the German federal state of Saxony-Anhalt ensured the perfect implementation of the large-scale project in Europe’s most northerly capital.

“I’m always up for an adventure,” Norbert Augner recalls his reaction to the inquiry from the far North to realise a project in the centre of the booming city of Reykjavik. At first, the experienced German tinsmiths were to train their local colleagues on how to handle the materials and what methods to apply. But soon the developer wanted the experts to take over the job. The transport truck—known as the “mobile tinsmith’s workshop”—was loaded and shipped to Iceland to have the usual tools on site. In a small local workshop north of Reykjavik, the tinsmiths were able to set up shop. All the preparatory work was done there. In the underground car park, a second workshop was set up for smaller tasks and impromptu work.

2300 m² of PREFA façade were laid in the inner city of Reykjavík for the project, which was particularly attractive for the installation team due to the variety of colours and products. “It’s a play of colours and surfaces,” says the craftsman. The façade was designed in white, anthracite and sand colour with diamonds, shingles and Siding.X. The Siding.X elements were not laid horizontally as usual, but vertically. Six to seven craftsmen were always on site. Every three weeks a new team would come in to take over. They stayed in a nice cottage and worked six days a week. The project was not completed as quickly and efficiently as the German craftsmen are accustomed to. In the end, a total of eight months went by between the planned start and completion. “In Iceland, the mentality is different than in Germany. We needed a little time to adjust to the mentality,” Augner emphasises. “We had no mainland connection, we had to have employment contracts approved by the authorities, it took some time for our transport truck to go through customs...”, says the founder and owner of Dachbaukunst.

Leaving a mark

The round street corner covered in white diamonds is particularly dominant. “This part of the building is inspired by a glacier. This way, Reykjavik now has its own glacier,” Augner proudly explains. “We’ve left our mark here. That makes me and my employees proud. This is something that brings us closer together.” Augner is very happy about this unique experience. Going back and forth between the two different societies inspired him, as did the natural surroundings which are both harsh and wildly romantic. “Every time I came back to Germany from Iceland, I told myself that I would not fall into the trap of adapting to the frantic pace of life again. However, this thought went down the drain after 20 minutes on the A10 autobahn,” he recalls with a smirk. He wouldn’t say no to further out-of-the-country jobs, but he also puts a great deal of enthusiasm and dedication into the projects in his home country.



Love of metal

Augner founded his company “Dachbaukunst” in 2009. He had previously worked in a restoration company for eight years, developing his “love of metal.” The master roofer then learned the tinsmith trade and fulfilled his dream of owning his own workshop. What began ten years ago with two employees is now a highly specialised and successful company with 16 employees. “We have worked our way up year after year,” says Augner, who has made a name for himself especially in monument conservation. A major part of his work involves the renovation of large listed buildings: castles, churches and monasteries. “This enables me to view a building from a more flexible point of view,” he underlines. This experience is what he can bring to the table when working on new buildings—just as he did in Reykjavik.

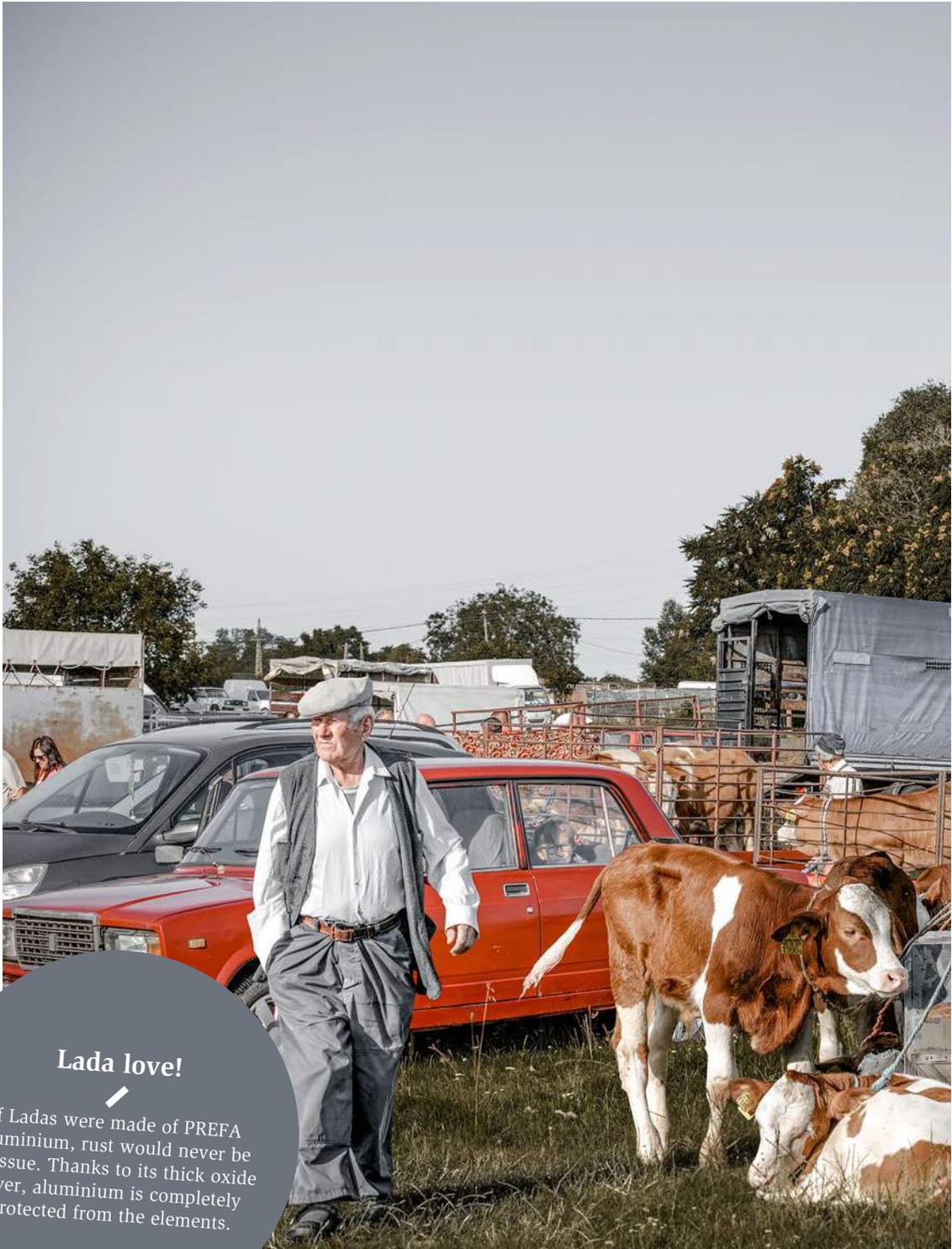
RICKETY LADAS, BRASH PIGS & A BLISSFUL SMILE

Nagykörös is home to one of the few livestock markets in Hungary. On the last Sunday of every month, farmers, breeders and merchants descend on the 750-year-old village in the heart of the Puszta plains at dawn to do some business

Today, a poultry breeder's cargo consists of about 500 geese and ducks. His goal is to sell them all today as „*then it would be a successful trip to Nagykörös,*“ he says. It doesn't take long before a merchant from Serbia shows up and buys all of his ducks. It's six o'clock in the morning. The market has been hustling and bustling since five. The massive areal is well sectioned, dogs and cats here, chickens and birds there, further on up hogs and sheep and up on the horizon horses and cattle. Everyone has their place and their own start time. Around eight, the areal teems with cattle. In rickety Ladas and mini trailers, the young bulls are carted into the market. Booth fees are based on the trailer size. *“Mine has two axles which means I have to pay 3000 Forint for my spot,”* says Josef somewhat annoyed. Josef has travelled 70 kilometres to the market from Kiskunmajsa. Just like most of his colleagues, he comes to the market every month. *“It is the most important market in Hungary.”* People come from as far as Győr. He has brought three of his young bulls.

Josef has a total of 44 heads of cattle on his farm, which he inherited from his step parents about two decades ago. Since his retirement, he has taken care of the animals. How much does a young bull go for? Roughly 180,000 Forint (roundabout 600 euro). *“Here, the name of the game is bartering,”* reports Josef and turns his attention to a potential customer. That's what he came here for.





Lada love!

If Ladas were made of PREFAL aluminium, rust would never be an issue. Thanks to its thick oxide layer, aluminium is completely protected from the elements.



Things are really heating up with the piglets. They squeal their refusal when they are loaded out of the trailer and into the wooden crates. One clever piglet takes advantage of the chaos and bolts for freedom. He runs as fast and far as he can and seeks cover in some nearby hedges. Four young boys run after him to round up the escapee post-haste. And within a few minutes, the bold escape attempt is over and the owner carries the perpetrator back to his stand. The tumult hardly makes an impression on Therese. She sits next to her trailer with her eleven adorable piglets. They are eight and a half weeks old. Their diet consists solely of three different grains. *“We don’t use any chemicals, just grains. This is why they aren’t as plump as the others here,”* says the farmer from Jászkarajenő. *“For some customers that’s important, for others not so much,”* she says. Therese is relaxed, calm and cheerful. *“I love our animals, but my husband loves them even more. Today, he’s turning 80. We’ve been doing this together for 50 years and we will continue to do it as long as we can,”* she says without a hint of nostalgia and with a blissful smile. Her two daughters are not interested in animals. One is a tailor, the other a teacher. They will not be taking over the lovingly run family business. When animals need assistance, Therese steps in as surrogate mother. Once she raised a foal, whose mother died giving birth. And when a sow gave birth to a litter of 18 piglets, she simply took a bottle to feed and foster the piglets unable to be fed by their mother. Therese can sell a small piglet for about 10,000 forint, which is a bit more than 30 euro. Business is stable, she says. *“There are good years and years that are less good. They change. Hot summers like these tend to be on the bad side of the spectrum, but it all evens out in the end,”* emphasises the friendly farmer.

However, the cattle market features more than just an authentic representation of life as a Hungarian farmer. A flea market, vegetable and plant stands, ice cream trucks and langos trucks turn the market into an experience that changes every month. Just like the name; the market receives its name from whichever Saint’s day it falls on. This time it was László.







07

Falzonal
PREFA composite panel



Market hall, Nagyköros

Nagyköros has a brand new market hall. The community on the Pustza plains in Hungary has a long tradition of market going, due in large part to the monthly livestock market—the largest in the country. Budapest architect duo Gyula Kiss and Irén Járomi found inspiration for their new design in the Agora of Athens.

About the project:

Project name: Market hall Nagyköros
Country: Hungary
Object, location: Market hall, Nagyköros
Construction site type: New construction
Architects: Kiss és Járomi Építésziroda, Gyula Kiss,
Irén Járomi

Installer: Vorkopf Kft.
Roof type: Falzonal
Roof colour: mayagold
Façade type: PREFA composite panel
Façade colour: bronze, mayagold

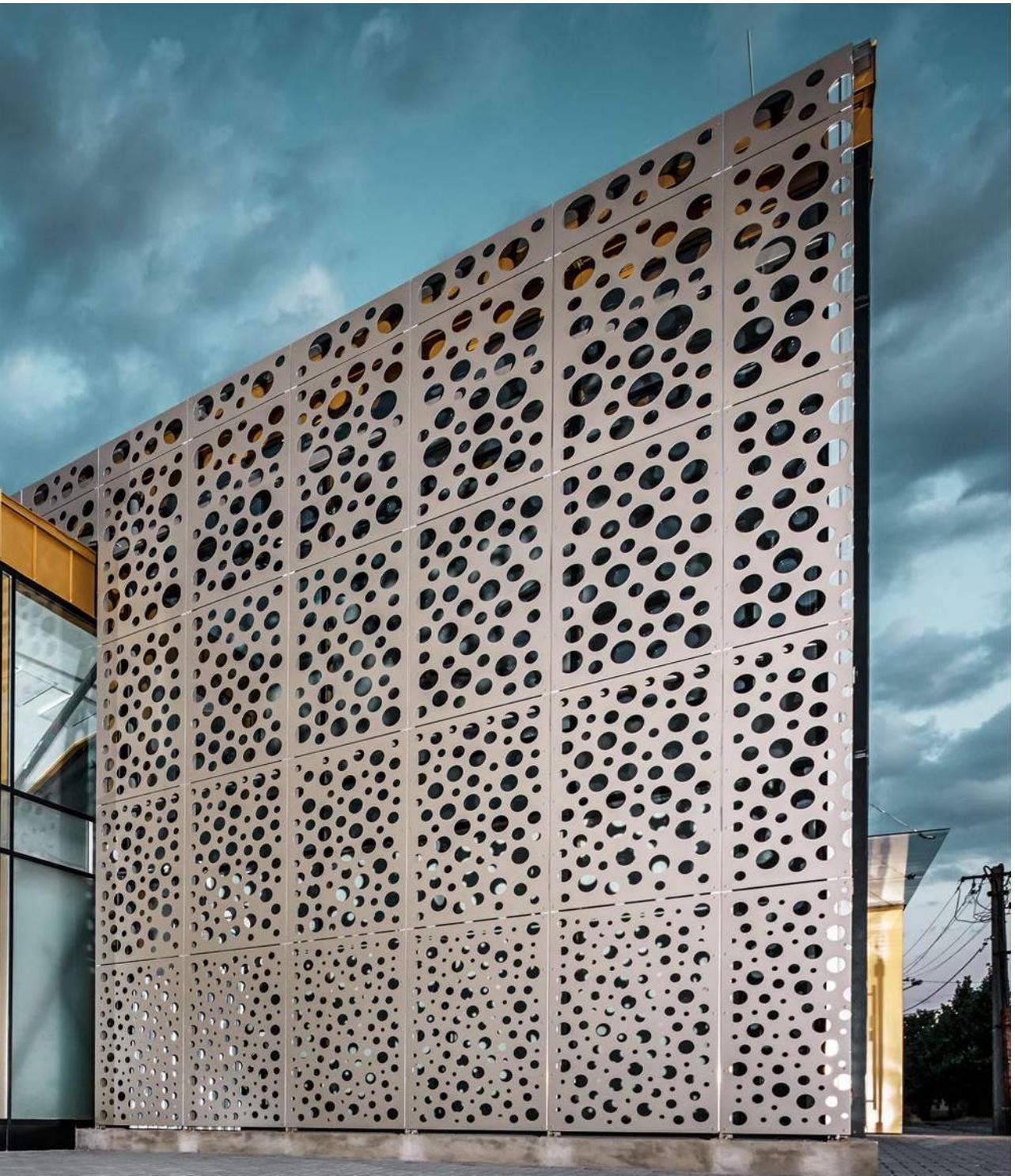
»The spirit of the Agora«

It's not merely a market hall that Gyula Kiss and Irén Járomi created for the town of Nagykörös in Hungary. It's like the Agora in Athens or the Roman Forum: a place for the community, for its residents and visitors.

It was about a decade ago when Gyula Kiss first became acquainted with the small town of Nagykörös, Hungary, nestled cosily in the middle of the Hungarian Puszta plains. Kiss, who's not only an architect, but also teaches architecture to young, talented architects at the University of Budapest, came to Nagykörös to help catalogue the town's 500 buildings along with his students. He liked the small-town charm of the 500 structures, which are protected buildings as a part of a cohesive arrangement. Ever since, there was something that bothered him: how can a town like Nagykörös, known as a town of trade and home

to one of the country's last livestock markets, not also have a suitable market hall? Due to Kiss' persistence, city architect András Tényi organised a workshop for students, where they were to develop market ideas. It resulted in an exhibition featuring a host of drafts and concepts made by students. The community was surprised, and impressed; but it still took a few years before the project was green lighted. "The planning process itself took about six months, the decision-making phase on the other hand lasted over three and a half years," says a smirking Kiss.







“We didn’t just want to create a marketplace. Our vision was a Greek Agora,” says Irén Járomi of her vision. “In many of Europe’s cities, marketplaces transform into places for the youth to convene in the evening. Life happens there,” says Gyula Kiss, who runs the architecture offices Kiss & Járomi together with his wife Irén. “This multidimensionality is becoming more and more important,” say the architects. With the spirit of the Agora in mind, they came up with a concept: a long building with a glass façade, which gives it an amicable and light feel, and then a second staggered façade in front made of perforated aluminium composite panel, which creates a mesmerising display of light in the afternoon. The structures also simultaneously give off the impression of a house within a house. Four mini huts were to be integrated into the concept and were creatively meshed into the design with an external script of PIAC—Hungarian for market. The old, stately chestnut trees also found a home to the rear of the market hall.

A work of art that retains functionality

“There are several practical requirements that a market hall must fulfil,” emphasises Járomi. There has to be sufficient ventilation for the fruits and vegetables. There are photovoltaic panels built into the roof. The object functions as a whole and can also be broken down into several smaller units. “What’s important is that the building can work on its own. It’s a smart building,” says Kiss. “Good architecture simplifies, until it becomes a work of art that fulfils all of its functions without being seen,” says Járomi summing up the challenge.





A hallowed material

The concept's colours played a central role for both architects from the beginning. "Gold is a hallowed material," says Kiss. "In the morning sun, the halls have a wonderful sheen. The building awakes, bathes in light. Then it starts with its daily work, before playing with the lights again in the evening," says Járomi of the impressive interplay of light. She says that it is an homage to the special relationship people in the Hungarian lowlands have with nature and sky. The colour mayagold was created for such a building. They never intended the colour to be pure gold. The façade is sheathed in bronze. "That gives the structure a daytime aura of an industrial building," says Járomi and reiterates that PREFAB is the perfect material for the building.

Children's drawing contests and a falling book

Kiss and Járomi are not only united in their shared understanding of architecture; they have lived and worked together for years. They were both members of the same graduating class at University, but never met. It wasn't until a renovation project of the Budapest opera house that their paths crossed. They then won a host of prizes together, including the Miklós-Ybl award,

studied architecture on trips to London and Canada, while focusing on realising unique buildings. Irén Járomi always knew that she wanted to be an architect. She loved entering drawing contests as a child, winning several. For young Gyula Kiss, things were different: When he was 16, he stood in the local library and a book fell off of the shelf. When it landed at his feet, it was open to a picture of Frank Lloyd Wright's Fallingwater house.

Like a conductor

They love experimenting together. They submit proposals to all sorts of tenders. "Every place, every task is a challenge. It is our job to find answers that guide us into the future," says the passionate architect. It can therefore occasionally happen that their drafts are a bit too futuristic for the building's owner.



“Architects are always artists, like a conductor,” says Járomi. To this end, Kiss sees a bright future for smaller offices. Járomi and Kiss draw and sketch with pencil and paper. Only then they transfer ideas to the computer. They do not draft on computers because “that’s where ideas are lost.”



“
*This multidimensionality is
becoming more and more
important*
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PLANNING INSTEAD OF ANARCHY

*Three perspectives on the necessity and challenges
of urban development*

Horw, a picturesque suburb of Lucerne, the Sonnwendviertel neighbourhood in Vienna and the Pema 2 tower in Innsbruck: three locations covered in this edition of PREFArances that are exemplary for **urban renewal and development**. New centres and residential areas are emerging in metropolises, small towns and communities around the world. Both individually and collectively, politicians, real-estate developers and architects all set out to create attractive living spaces, preserve the character and soul of a city and respond to current conditions and needs.





Horw, Luzern

Reaching for the skies.

PREFA roof and wall rhomboid tiles 44 × 44 impress with their minimal weight (2.6 kg/m²) and their efficiency of use.

1. THE POLITICAL APPROACH:

*Ruedi Burkard, mayor of Horw:
We need continuous development.*

The Swiss people voted on this and clearly supported the spatial-planning concept. This put an end to urban sprawl in Switzerland. “Consolidation must take place in urban areas,” explains Ruedi Burkard, mayor of Horw. And urban development is something Horw takes very seriously. Nestled between Lake Lucerne and Mount Pilatus, the small community in the canton of Lucerne developed the “Horw Mitte” concept about ten years ago. In the vicinity of the railway station, offices, shops, apartments and green spaces are created to form a new urban district. Careful and thoughtful planning is the order of the day. The first properties are filled with life, new construction projects are underway, and—with the Solitaire building designed by Swiss star architect Tilla Theus—Horw has welcomed its first high-rise building.

Open spaces & sophisticated architecture

The Horw-Mitte concept is set to be implemented over the next 20 years—carefully planned, step by step. The aim is not to become a residential area for Lucerne, where commuters leave for work every morning. “That wouldn’t match our profile. We are an energetic city,” Burkard emphasises. Holistic development takes centre stage, and adaptations of the concept are permitted as the housing needs of the younger generation are constantly changing. Having your own garden or balconies is no longer as important as it used to be. “People are going out and want to enjoy local recreation areas,” says the mayor, who—in addition to the buildings—also stresses the importance of open spaces in urban development. “Open spaces are as important to us as is sophisticated architecture.”

Continuous development

For the politician, however, urban development is only one facet. “Social development of the community is, at the very least, just as important,” he underlines. The big challenge is to grow continuously and not in spurts. “We must be able to handle population growth—be it with classroom space or with services. It is important that this works in parallel,” says Burkard, “because this is the only way to ensure continuous development.” In addition, new mobility is of fundamental importance for the community. “Mobility has changed: away from motorised individual traffic towards slow-moving traffic. Space must also be given to this mode of transport. You need bike highways,” Burkard explains another one of the many relevant aspects.





Ruedi Burkard

2. THE DEVELOPER'S APPROACH:

*Norbert Steiner, board member of Alpenland:
from an Olympic village to a festival hall.*

The Alpenland cooperative has been developing properties and neighbourhoods in Lower Austria for over seven decades. Alpenland director **DI Norbert Steiner** knows a perfect example of urban development: the Olympic Village in Munich. Born in Tyrol, he lived there for 15 years before moving to Eastern Austria to develop St. Poelten, the new capital of Lower Austria. *“The Olympic Village stands for a very communal way of living. They’ve created a perfect microclimate there. The best confirmation is that the next generation that grew up there would like to keep on living there, or live there again,”* explains Steiner.

A quarter on the river Traisen

Steiner, who became aware of the vacant planning job in St. Poelten via a job ad in the newspaper Kurier, is convinced that it was a good thing that somebody from elsewhere was entrusted with this task. *“I was more convinced of St. Poelten than the people here, who once had a bit of an inferiority complex in comparison to the chic and bourgeois city of Krems,”* he says. The area around the government buildings was designed *“as a neighbourhood.”* The location on the river Traisen was important, but he overestimated the urban potential of the community clerks, Steiner says. The entire government district was developed and completed in just twelve years. *“The construction of the state capital was only possible at this time. It wouldn’t have been possible before and it probably won’t be possible now,”* emphasises Steiner, who is convinced that Lower Austria’s capital owes its existence to the determination, tenacity and persuasiveness of its former provincial governor Siegfried Ludwig.

Spirit of optimism

For Steiner it is important that developers and politicians see eye to eye, for only then can major projects be successful. His key to success was the open information policy, which he maintained throughout the entire construction phase. *“It was a transparent project. We have always informed the public, the state government and the city about the progress. The prevailing mood was optimism. In St. Poelten, this air of optimism was palpable,”* emphasises the real-estate developer. This acceptance and enthusiasm was also necessary, because the city and the existing structures were sometimes interfered with. For example, an allotment garden settlement was removed.

Allowing ideas

From politicians, Steiner expects one thing above all: an open mind. *“You have to allow ideas and projects,”* explains the experienced real-estate expert, citing the Festspielhaus as an example. *“We actually did it against the intervention of the cultural department,”* recalls Steiner. An event hall became the Festspielhaus, which—together with the entire cultural district—today is a great success and the cultural soul of St. Poelten. The cultural district has created the space and the opportunity for the young state capital to develop further in terms of art and culture and to outdo its former competitor Krems in some areas.



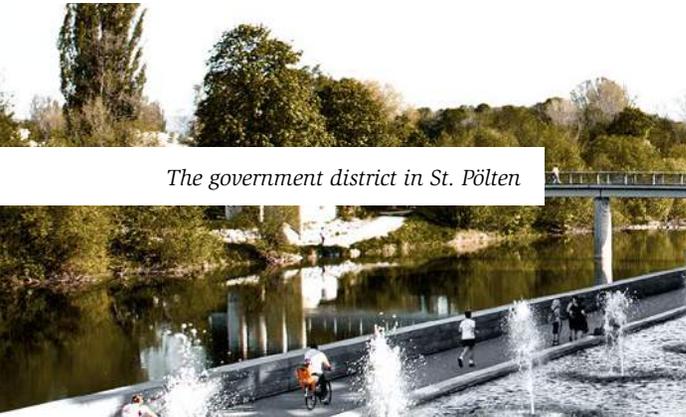
**“POLITICIANS HAVE
TO ALLOW IDEAS AND
PROJECTS.”**



Norbert Steiner



The Olympic Village in Munich



The government district in St. Pölten



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3. THE ARCHITECT'S PERSPECTIVE:

*Stephan Ferenczy, co-founder, BEHF Architects:
Urban development is precision work.*

“Every nuance is decisive,” as is the conviction of Hamburg-born and Vienna-based architect Stephan Ferenczy. His interventions in the heart of Vienna’s inner city work. But why? Because he is highly sensitive to the subject and knows that every millimetre counts in urban development. Ferenczy is enthusiastic about living in Vienna. Thus, he takes great pride in helping to shape this city and is fully aware of its heritage. *“Vienna was planned by the Romans. These ancient concepts were taken up and pursued again during the Renaissance. If there is no planning, anarchy takes over as is the case in the favelas,”* explains the architect.

Encouraging vivid city life

According to Ferenczy, cultural and social mixing is one of the key factors for the success of Vienna’s urban development. For new areas of urban development, the essential element is to *“allow urban life.”* The appropriation of ground-floor spaces of the new buildings must be designed and taken into account as well. *“The bare residential product is not enough,”* insists the architect. Using these areas is particularly challenging, because residential buildings need space on the ground floor for a variety of purposes: a garbage room, bicycle parking, etc. And this is just one of many aspects that have to be considered when designing an object today. *“There are the laws of physics, building laws, economic efficiency, sustainability, ecology and reason,”* describes Stephan Ferenczy listing some of the countless factors.

Space is finite

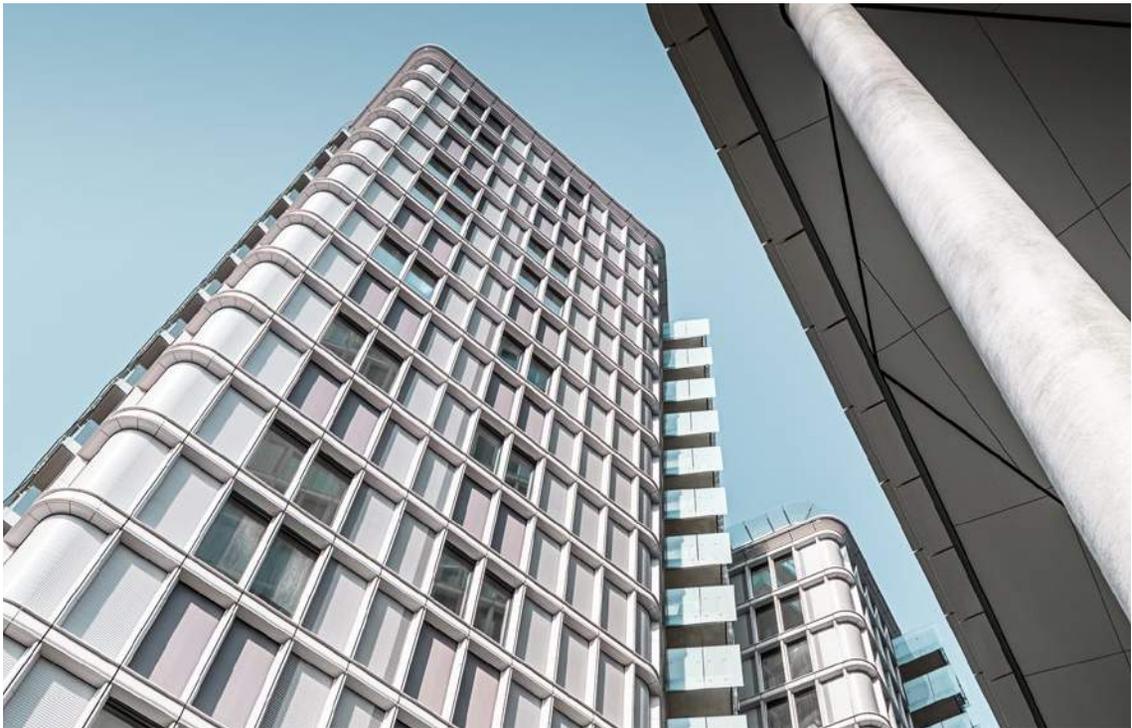
The trend towards higher buildings is inevitable in modern urban planning and demographic development. *“Space as a resource is finite. It makes sense to develop vertically,”* says Ferenczy, *“even though high-rise buildings are very cost-intensive. I have no choice but to build vertically. The question is how I do that,”* he emphasises. Besides, a public space, a common area for the social community must be available at ground level as well as at the top. Ferenczy is quite positive about the urban development in the once disreputable districts surrounding railway stations. *“Train stations are transitory spaces. People come and go,”* he describes. We all must decide for ourselves whether we want calm or dynamism.

Aluminium and the environment

Aluminium is 100% recyclable, extremely durable and requires hardly any maintenance. That results in an environmental footprint that’s worlds apart from standard roofs.



Stephan Ferenczy



Parkapartments & Parkhotel Belvedere, Vienna

There is a new neighbourhood forming around the Vienna Central Station. The five residential and hotel towers between the station and Schweizer Garten park were designed by Italian star architect Renzo Piano. The “Belvedere Apartments” incorporate the surroundings and offer unique views to residents and visitors alike.

About the project:

Project name:	Parkapartments & Parkhotel Belvedere
Country:	Austria
Object, location:	Parkapartments & Parkhotel Belvedere, Vienna
Construction site type:	New construction
Architects:	Thorsten Sahlmann, Renzo Piano Building Workshop, Paris

Object-related Individual solution

Installer:	Strabag Metallica
Roof type:	–
Roof colour:	–
Façade type:	PREFA ripple profile
Façade colour:	metallic silver

»Overlapping stories«

Vienna has its first Renzo Piano. With his design of five residential and hotel towers at the new main railway station, the Italian star architect has left his mark on the architectural heritage of the metropolis on the Danube. Architect Thorsten Sahlmann was responsible for the implementation of the object.

He is probably one of the most celebrated and influential architects of our time. With his revolutionary Centre Pompidou, the New York Times Building and London's "The Shard" skyscraper Renzo Piano, who was born in Genoa in 1937, has been writing architectural history for decades. Now, Vienna has its own Renzo Piano—finally.

Thorsten Sahlmann



Belvedere apartments are located in the urban development area between the new main railway station, the venerable and eponymous Belvedere Palace, the massive brick buildings of Arsenal—a former military complex—and the greenery and ponds of Schweizergarten park. “Our aim was not to ignite an architectural firework,” says Thorsten Sahlmann, who has been an architect at Renzo Piano Building Workshop for 20 years and is in charge of the building in Vienna. “We wanted to include the surroundings, offer plenty of light and interesting views, make good use of the inner-city area and thus contribute a small building block to the architectural history of the —and continue it,” says Sahlmann explaining the main ideas behind the approach.

The first ideas and designs for Renzo Piano’s Belvedere apartments date back to 2008. “It was already clear back then that it would take longer,” says Sahlmann. In 2014 the work was resumed. “The basic principles of the initial design were kept, but the world keeps turning,” emphasises the architect, who was involved in the project from the get-go along with Bernard Plattner. “How can we create an interesting residential area that is that close to the railway station,” he says, describing the essence of the task. Piano and his team didn’t want to build a “large wall.” They wanted to “create views.” Thus, they broke down the building

into blocks, which today form the five residential and hotel towers. “For residential construction, you need a lot of light and views that are as interesting as possible. The polygonal floor plan enables us to have these views,” Sahlmann explains, adding that the property offers many different apartment types, each of which is unique and can only be found once in the building. The floor-to-ceiling windows and the ingenious angles allow the connection to the city and the integration of Schweizergarten park. The unusual column construction of the building also meshes with the surroundings and reflects the motif of the trees rising to the sky in the immediate vicinity. These columns lift the buildings far above street level so that views of the treetops in Schweizergarten can be enjoyed by residents—even from the lowest floors.





A special façade design—a combination of glass, ceramic elements and PREFAB aluminium—indicates particularly high quality. “The ceramic materials span the gap between new and old. The extruded aluminium waves give a touch of elegance and are both aesthetic and functional,” Sahlmann describes and adds: “Like ceramics, aluminium plays with light. In the course of the day, the façade changes colour depending on the sunlight.” Due to its reflective character, white would have been too strong as a dominant colour. Grey has a much smoother effect, one the architect today is very satisfied with. In order to underline the homely character of the property, each building also has its own glass pavilion “as a welcoming gesture.”

Renzo Piano himself and his 150 employees in the offices in his hometown of Genoa, as well as in Paris and New York City are not only very interested in the conception, but also in the building process. “Renzo Piano loves construction sites,” says Sahlmann, emphasising further: “A project is like a giant. We are in the same boat with the owner.”

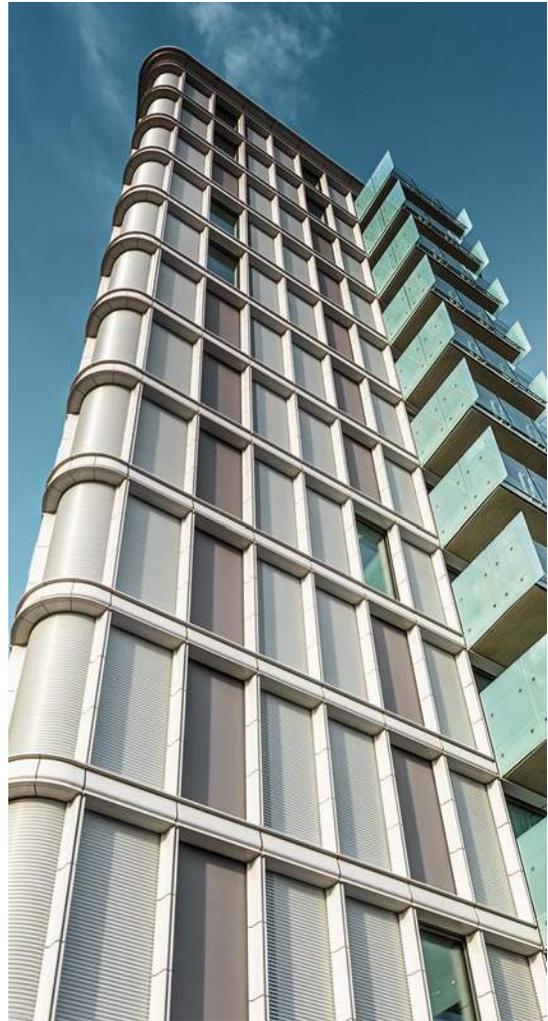
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*Renzo Piano loves
construction sites.*

“

We want to bring it into the harbour together, but there are always storms on the way.” Success only comes with a great amount of intense dialogue. “It’s like a game of ping-pong,” says Sahlmann, who like his boss relies on the trust between the architect and the owner when working on his projects.

His work brings Sahlmann to very diverse cities. For him, this is part of the allure of the job. He likes to work in unfamiliar cities, as these are perceived in an “unencumbered” way and the potential can be recognised more quickly. “Each city is composed of a multitude of overlapping stories. The question is, what stories can we add to it,” says the architect, who grew up in Lübeck, Germany, and has always wanted to live in Paris. The relationship between old and new has preoccupied his imagination since his training. He still approaches his work with “passion and optimism—some call it naivety.” Sahlmann knows that every project is different and that there is no routine in his profession. “You always plunge in at the deep end.” He loves the process of development, implementation and when ideas become reality. Still: As soon as a building is finished and you hand it over, you feel joy and melancholy at the same time.





09

PREFA rhomboid roof tile 44 × 44
PREFA rhomboid façade tile 44 × 44



Horw Tower, Horw

The Solitaire is the very first high-rise building in Horw, a picturesque suburb of Lucerne. The building was conceived by Swiss star architect Tilla Theus and stands for the community's urban development—and has become a new city symbol.

About the project:

Project name: Horw Tower, Horw
Country: Switzerland
Object, location: Horw Tower, Horw
Construction site type: New construction
Architects: Tilla Theus und Partner AG

Installer: Abdichtungsbau Durrer AG
Roof type: PREFA rhomboid roof tile 44 × 44
Roof colour: anodised
Façade type: PREFA rhomboid façade tile 44 × 44
Façade colour: metallic silver

»When windows dance, façades must keep step«

Tilla Theus wanted an unusual, agreeable façade. With “dancing windows” she has created a new symbol in the Luzern suburb of Horw.

“My structures are designed to be loved at second sight. If people loved them immediately, they’d be a fad. It takes time to recognise and appreciate quality,” says Tilla Theus. The star Swiss architect is famous for her building in Horw, an attractive community just outside of Luzern, the area’s first apartment high-rise. That’s how Theus was able to remain calm while others were outraged. “If you are the first to build up, there will always be pushback, even if, technically speaking, we are not dealing with a high-rise building, but a tall house with 14 storeys on a total area of just 404 m². The scale is simply not present for it to be considered a skyscraper.” But in the urban development area, true high-rises will be built in the future.

High-rises are rare in Switzerland, and high-rise apartment buildings even rarer. The façades and their usual stereotypical patterns are more suitable for offices. Tilla Theus only constructs apartments, in which she herself would like to live—this is precisely why the usual high-rise pattern was out of the question. She wanted to realise another façade appearance,



something that people would like. This desire eventually morphed into “dancing windows,” i.e. windows ordered atypically, yet harmoniously. No matter which position the tenants are in, standing, sitting at the table or laying on the couch, the windows provide the perfect view—at just the right height—of the Swiss mountains. The façade’s second characteristic that stands out is the material. The aluminium rhomboid tiles simply mesmerise. They reflect the surrounding area and atmosphere by exuding these qualities in modest understatement. The naturally anodised materials reflect the clouds and the movements. The projected ridges provide an additional accent. Emanating from the foyer, which forms the visual focal point, the façades wind their way upwards and onwards—all the way to the roof, which forms a closed unit with the façade. The rhomboids provide the façade its structure.

Each object is a new challenge

“We draft and realise our structures in conjunction with the place and its underlying significance and in harmony with the needs of the building contractor,” says the multiple award-winning Swiss architect. If that succeeds, she says, a building would never be at home in another location or another city. “Each new job is a new challenge,” she says. In addition to competence and experience, hard work is the key to Tilla Theus’ success. With a smile she says, “work, work, re-work

and re-work it again.” Tilla Theus is always working. “I am always drawing and constantly come back to thinking that it’s not typical for my surroundings, because my head is always in another place,” says Tilla Theus, who has been one of the most successful architects in the country for the past 50 years. After the initial concepts comes the phase of further development, then it’s reviewed for practical feasibility and then finally amended. “Building something new means reworking the old,” she says describing the process frankly.

Compete and implement vision

Tilla Theus’ team plays an essential role in every project phase—including the ensurance of safety by critically gauging the entire project. Teamwork encourages boldness, self-confidence and the mentality to fight for your vision.

Her calling card lies in the details

Tilla Theus and her team are excellent listeners, who can glean what the owner would like and what end users require. That requires an absolute attention to detail. “It’s our unmistakable calling card,” she says. It guarantees that the construction will be sustainable and that the tenants will exude their satisfaction with the finished object. That is a prerequisite for every lovely city that seeks to create a high quality of life. That is something Tilla Theus believes whole-heartedly.





Martin Amstutz

»A façade is like a face«

Tinker, measure, lay—on the nearly 3100 m² of façade cladding the Solitaire building in Horw, tinsmiths laid roughly 17,000 rhomboid panels. Precision work down to the millimetre. For Martin Amstutz and his team it was a challenge to relish: a prestigious project and a symbol.

“When I drive past Solitaire with my wife or ride past on the train, she always says to me: ‘Do you have to gawk at it again?’ The answer is yes I do! Pride is part of the reward,” says Martin Amstutz, deputy managing director of Abdichtungsbau Durrer AG. He and his team were responsible for precision implementation of the new symbol of Horw—the Solitaire building. Three elements on the façade stand out immediately: the 352 windows, arranged at various heights to thwart the standard floor geometry, the shape of the roof and the 17,000 naturally anodised PREFA rhomboid panels in 44 × 44.

It all started with effective planning. Together with chief fitter Roger Isenegger, Amstutz sat in his cubbyhole, their heads running the calculations. Planning was reminiscent of a war room. Implementation began in August 2018, initially with four people, then the number grew to eight and eventually maxed out at 16 on the job site. Calibrating the substructure, mounting the consoles, elbows and insulation dragged on, it was not until the window frames were laid that the first milestone was reached. Everyone had a very specific task and every craftsman received a briefing. One floor, one side, one day was the formula. The reference point was an imaginary vertical line. It provided a sense of security. Martin Amstutz is an all-rounder and primarily defined his role as the “bringing together of

many and connecting the varied”—something that the deputy managing director brought to the table thanks to his multifaceted professional experience. Even if it was once his childhood dream to be a dredger operator and help his father at the job site, he learned the tin-smith trade and began working on the roofs of Basel. He then returned to his hometown, where he attended the master school and felt at home with his colleagues, who he described as grounded DIY types. After a couple of stops, Amstutz ended up at Abdichtungsbau Durrer AG in 2013, where he quickly “arrived,” he says with an affirming nod.





Heavy planning and on-site supervision

For the past five and a half years, he continued to developed the company, which is known in the area as a specialist for flat roofs and working with sheet asphalt. Façades are his passion. “A house’s façade is like a person’s face,” says Amstutz. “It’s alive, it is perceived differently by everyone and develops wrinkles. The same thing happens to a façade.” Before PREFA rhomboids could be mounted, the double omega-substructure and the rhomboids were fastened using Würth rivets, which were a perfect fit for the substructure and the façade. They developed an initial prototype that they used to collect some initial experience. After the base was laid, the craftsmen began mounting the rhomboids on the bottom and worked up to the lofty heights. The experiences that were learned from the prototype were key. “But many challenges arise on site,” says Martin Amstutz, who spent a great deal of time with his team working on the project to be able to deal with problems as they arose and to optimise workflows.

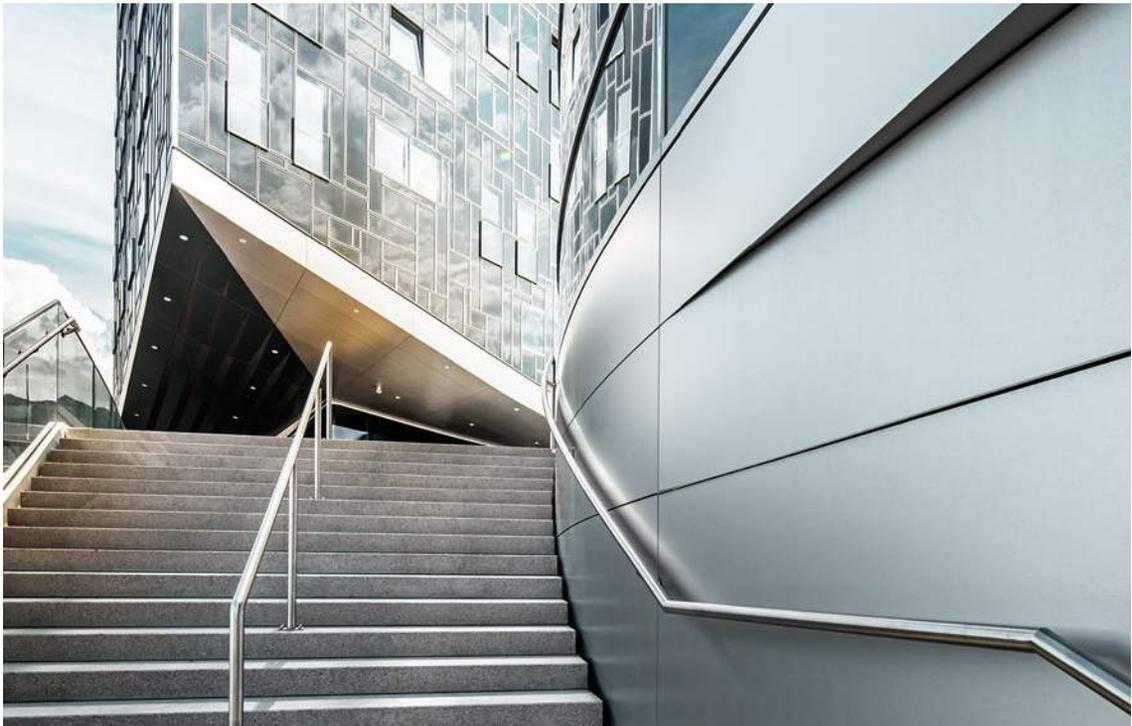
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*A house’s façade is like a
person’s face.*

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Sustainability in collaboration

“There is a need for homes like these,” emphasise Amstutz. “Switzerland is growing, there is hardly any more space. We have to begin building up and doing so sustainably,” says the craftsman, who not only sees sustainability in the environment, but also in the collaborations he chooses as a key aspect of his work.



PEMA 2 Tower, Innsbruck

Multi-functionality stands front and centre of Kathrin Aste and Frank Ludin's P2-Projekt at the Innsbruck train station. In keeping with the tenets of the Urbanissima concept, the duo has created the next generation in apartment buildings.

About the project:

Project name:	PEMA 2 Tower
Country:	Austria
Object, location:	PEMA 2 Tower, Innsbruck
Construction site type:	New construction
Architects:	LAAC zt-GmbH, DI Frank Ludin, Univ. Prof. DI Kathrin Aste

Object-related Individual solution

Installer:	Freisinger Holzbau GmbH
Roof type:	-
Roof colour:	-
Façade type:	PREFA composite panel
Façade colour:	brushed aluminium, bespoke colour



»Urbanissima: rethinking urban architecture«

P2 is a residential building, city library and public area in one. And it's this multi-functionality that is the building's foundation. With it, Kathrin Aste and Frank Ludin have ushered in a new generation for residential buildings right in the heart of the Tyrolean capital of Innsbruck.

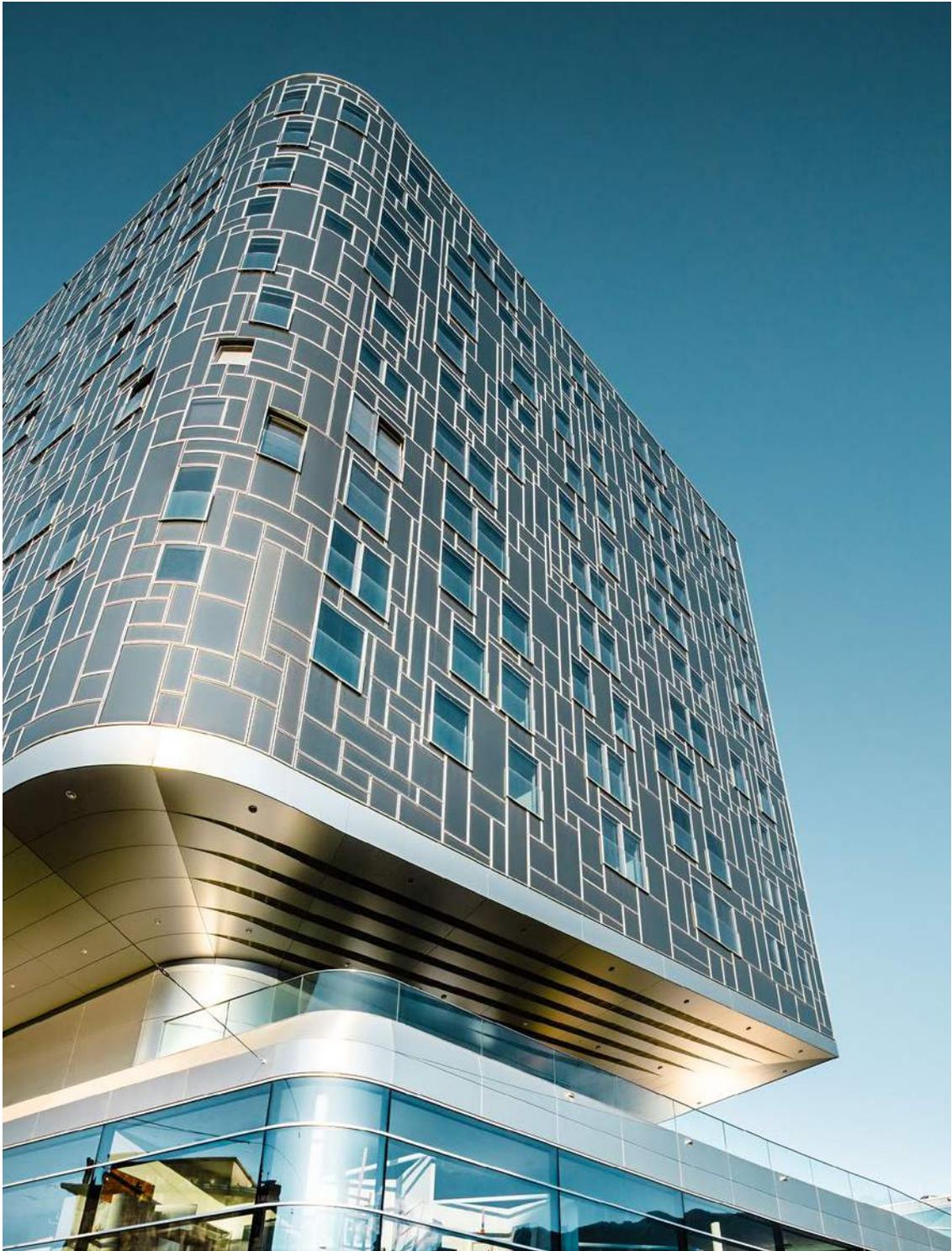


“High-rise buildings fell into a state of disrepute in the 1960s and 1970s,” says architect Kathrin Aste. “People associated them with long, dark halls, anonymity and cramped, impersonal living units. But cities experienced rapid growth and a lack of adequate space was and is a widespread issue, while areas for development continue to be rare. The unpopular high-rise apartment building seems to be the only solution. Urbanissima is an architectural hybrid, which melds diverging uses in a single object and thus makes the archetype apartment building attractive. Kathrin Aste and Frank Ludin had a singular objective when designing the building that now stands near the freight train station in Innsbruck: Nothing less than realising the perfect Urbanissima concept—and they succeeded.

There was an international call for tender and the Innsbruck architects at LAAC were encouraged to tender a bid. At that time, their list of references in Tyrol was already astounding. Their new design of the Landhausplatz, one of Innsbruck’s central squares, caused quite the stir and injected new life into the plaza and the “Top of Tyrol,” the spectacular platform near the Stubai glacier, was one of the first of its kind when it was finished in 2009. In 2013, the decision was made and LAAC was awarded the contract.

The trisection

P2 stands out through its freestanding shape, while its trisection underscores the architectural hybrid. The foundation, plateau and tower stand for the triumvirate city library, the public area and the apartment building. “With high-rise buildings, most architects try to incorporate some public areas to provide additional value—oftentimes these are rooftop areas, but they are, in turn, often exclusive,” says Frank Ludin. With the P2 concept, public space is assured via the city library, but there is also an open space, the plateau on the roof of the foundation, accessible to the public via the side stairs. In addition to the substantive concept, the lines of sight played a vital role in the object’s design. Thanks to its unique location, both the surrounding highlands and the Nordkette mountains are present.









A monolith, but not massive

“The fragmented façade consists of 7000 individual pieces,” says Frank Ludin. “But despite this fragmentation, the tower is perceived as a monolith,” stresses Kathrin Aste. One interesting detail is that individual floors are not visible. The building has a total of 100,000 m³ and 25,000 m² gross surface area. “But you do not perceive this massiveness,” says Ludin. And that is due in large part to the materials used. “Glass and metal are interesting materials for large constructs as their reflective properties add a dimension of liveliness. Both materials transform over the course of a day and year, giving off different hues,” says Aste.

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*People have a natural desire
for well-designed buildings.*

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The break for the building

For the plateau, which acts as a natural break in the building, primarily PREFACE products were used. The architects needed a flexible material, which perfectly integrated the buildings facilities.

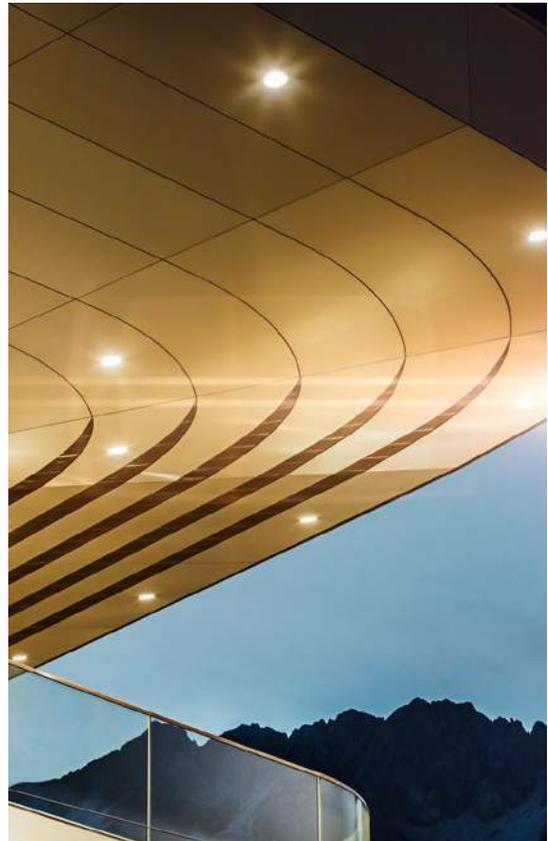
“Today, the building is received positively by the residents of Innsbruck,” the architects tell us. “People have a natural desire for well-designed buildings,” Aste says about the positive resonance.



“We hope that our demanding architecture speaks to people of all social classes, while simultaneously reenergising the neighbourhood,” says Ludin.

One name—two meanings

The multifunctionality is not only reflected in the concept, but also in the name. How? The architecture office founded by Kathrin Aste and Frank Ludin in 2009 stands for Ludin Aste, architecture cooperative and simultaneously for Landscape, Architecture and Cities.





Detached house, Gliwice

So simple and yet so beautiful is the house created by Polish architect duo Agnieszka and Grzegorz Ziebiak for themselves and their family in Gliwice, a small town in the gateway to Katowice. The large archetypal roof dominates with simple shapes and different size aluminium panels.

About the project:

Project name:	Detached house Gliwice
Country:	Poland
Object, location:	Detached house, Gliwice
Construction site type:	New construction
Architects:	projekt_DwA, Grzegorz & Agnieszka Ziebiak

Installer:	MDACH
Roof type:	Prefalz
Roof colour:	P.10 prefawhite
Façade type:	Prefalz
Façade colour:	P.10 prefawhite



»Coming around full circle«

When architects build homes, the expectation is something special, something unique, something one-of-a-kind. Agnieszka & Grzegorz Ziebig's home is certainly anything but run of the mill.

The city of Gliwice lies just west of the regional capital of Katowice. Agnieszka and Grzegorz Ziebig grew up here, together. The pair always wanted to become architects. Agnieszka wanted to follow in the footsteps of her father, who was himself an architect and even taught it. Grzegorz recalls growing up in a dreary, bleak and unsightly area, which ended up motivating him to help shape the appearance of his hometown and the world beyond. Agnieszka Ziebig teaches architecture, Grzegorz Ziebig spent years working in a big architecture company, where he primarily developed offices and industrial buildings. Together, they founded a small architecture office and built a house for themselves and their three kids—in Gliwice.

Architecture is always dependent on context. Sometimes it's as a contrast to, sometimes it's indifference of, sometimes it's separate from the surrounding context. The neighbourhood in which the Ziebig family house stands offers little in the way of clues. Individual single family homes, a variety of shapes and forms without any dominating style or colour scheme. "There is nothing that serves as a point of reference," says Grzegorz Ziebig. "There is neither anything here to rebel against nor to follow." The Ziebig home stands out—with its large, archetypal roof, its simple forms, the Prefalz tracts which dominate the roof and façade in various widths and thus influence the house's character. The entrance is made of wood, which slowly changes its colours. It stands in sharp contrast to the aluminium, which hardly changes at all. There are no details and no balcony. "It is the model of a house," says Grzegorz.



Something different, but within the budget

It took the two young, friendly and dedicated architects two years to finish their home. They both say they hardly argued, as the search for the perfect house, their house, brought them together. Inside, a single, large room with high walls dominates; there is lots of wood and the windows are massive, affording a view of the outside. It could be reminiscent of Japanese architecture. “People here are surprised when they see our home,” says Agnieszka. “We wanted to do something different. But it had to be within our budget. Today, it’s just as we had imagined.” Nevertheless, “it was an experiment,” emphasises Grzegorz.

No style and yet too much

To Grzegorz, the durability of his concepts plays an essential role. Homes should not only be indicative of a certain trend, but should endure for generations to come. Ensuring that the building does not age has always been of central importance. “At some point, the fashion of the day always comes full circle,” says Agnieszka referring to timeless taste. This is something architecture has to come up with itself. The pair are critical of the development of architecture in their home country of Poland. “There is no Polish style and structures are built way too quickly. Quality plays a very minor role.

It is difficult to carry out anything artistic here,” they say and still, or perhaps as a direct result of it, they follow their profession passionately. Another profession is out of the question for the pair—except, possibly, being shepherds, says Grzegorz with a wink.

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It is the model of a house.

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Detached house Tatra, Koscielisko

Jan Karpziel and Marcin Steindel have reinterpreted the traditional local architecture in Zakopane. The Tatra house shines with glass, concrete and aluminium in perfect harmony with wood, which dominates the landscape in Poland's winter sports metropolis. The end result imitates the view of the mountains.

About the project:

Project name:	Detached house Tatra
Country:	Poland
Object, location:	Detached house Tatra, Koscielisko
Construction site type:	New construction
Architects:	Karpziel Steindel Architecture, Jan Karpziel, Marcin Steindel

Object-related Individual solution

Installer:	Blacharstwo Budowlane
Roof type:	Prefalz
Roof colour:	P.10 anthracite
Façade type:	-
Façade colour:	-



»The floating roof of Zakopane«

Glass, concrete and aluminium in harmony with wood—Jan Karpziel junior and Marcin Steindel have made a statement with “Tatra House” and brought the traditional Zakopane style into the future.

Wood is the predominant material in Zakopane. No wonder then that the Zakopane style, similar to Alpine style, is characterised by wood. There are only a handful of homes indicative of the traditional style. Jan Karpziel and Marcin Steindel are setting out to change that: “We want to give Zakopane a new, modern appearance,” says Jan Karpziel junior. The pair have put their goal into practice. One of the first objects to boldly go in this direction is “Tatra House.” A weekend abode on the outskirts of Zakopane, boasting a unique view of the the High Tatra Mountains.

And it’s this view that stands centre in the concept, a feature of the house. The mountain views should be impeded as little as possible. Karpziel and Steindel vitrified the entire southern face. The panels are mounted in the ground and in the rooftop with embedded tracks. This allows them to disappear entirely and provide an unimpeded, breathtaking view of Poland’s highest peaks. The steep roof and its traditional form appear to hover as if by magic.



At light speed into the present

In addition to glass on the southern face, this house features wood in conjunction with concrete and aluminium—all of which are decidedly atypical for Zakopane. These materials transport the somewhat antiquated Zakopane style into present day at light speed. Today, the house has received numerous awards and features prominently in the Polish winter sports resort. At the time of construction it created quite the controversy. “The house is different. People here are unaccustomed to such a thing,” says Marcin Steindel. The estate is neighboured by a small church and surrounded by homes in the classical style of wood and stone. “Concrete, however, is a type of modern stone,” says the architect. The proportions of the house match well with its neighbours. “It all speaks a new language of architecture,” emphasise Karpiel and Steindel. “It is bold. For some, too bold.” And yet the duo has developed their own style with Tatra House, their signature. And now, this style is in high demand. “We receive numerous job requests by clients who know our style and want our style,” says Karpiel, who knows that reaching this point was an arduous journey. “We had to change the opinions and views of the locals.”

True teamwork

“The architectural style is good for this region,” say the architects bullish of their vision, as they transport traditional Zakopane architecture into the modern world. Aluminium, as a material, plays a decisive role in their projects and buildings. They simply like working with it. “In Poland, there is only steel,” they say. But Aluminium boasts superior characteristics and can be used in a myriad of ways. It’s especially flexible and very weather resistant—and that is a major issue for winter sports. Winter and mountain sports are another passion the two architects share. They go climbing and skiing together—and in both you must be able to rely on your partner and trust them blindly. This teamwork functions in the mountains as it does in the office that they founded together in 2006. They now also have a second one in Krakow.





Understanding without speaking

Wood is the central element in Zakopane. Poland's favourite winter sport resort is characterised by massive wood buildings—an elegant aluminium roof is a rarity. Marcin Uroda knows how to make it work and built "Tatra House" using PREFA products.

"It stands out among the rest of the buildings here in Zakopane," says Marcin Uroda, artisan, tinsmith and owner of Blacharstwo Budowlane Uroda Marcin. "Most roofs and façades here are made using wood. And then there are a bunch of details. But the architects would like to change things and therefore planned making a roof with a different material," says the artisan. The first idea was steel. "We quickly concluded that aluminium is much better than steel," says Uroda. It boasts



Marcin Uroda

better flexibility and does not rust. Those are invaluable characteristics for new architecture and essential for the adverse weather conditions up in the High Tatras. In the bitter cold of winter 2018-19, snowdrifts in the valley got up to 1.80 meters.

Marcin Uroda learned quickly how to effectively use PREFAL material. He spent time at the PREFAL Academy at PREFAL HQ in Marktl, Austria, and knows just how many different conditions aluminium can be used in. In addition to the flexibility, he sees the complete system as a huge plus for the comprehensive product range. “The individual parts harmonise perfectly,” emphasises Uroda. Accordingly, the biggest hurdle to overcome was convincing the surrounding communities and neighbours of the project, since the technical implementation was a breeze for the roof and façade professional. The “Tatra House” is no longer the only construction with an aluminium roof; there have been many copycats and Uroda now has a massive backlog of orders. His current project is putting an aluminium roof on a large hotel. That’s where you’ll find him, his father and his brother.

Uroda’s company is truly a family business. His father founded the company 40 years ago, Marcin has worked there for the past 20. He never wanted to do anything else. His father’s work always fascinated him and he was his role model for his own career. This love of his craft spans generations: “We understand each other without speaking,” says Marcin Uroda. And that’s his secret to success when on the job.



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Prefalz
serrated profile



Detached house, Frankenburg am Hausruck

A contemporary, family house rejuvenates the centre of the Upper Austrian community of Frankenburg. Architect Bernhard Hannes Eggl left a mark on his hometown in the Hausruck hills with his latest project. He created the curtain-type, rear-ventilated façade using a bronze zig-zag profile.

About the project:

Project name: Detached house Frankenburg
Country: Austria
Object, location: Detached house, Frankenburg am Hausruck
Construction site type: New construction
Architects: BHE Architektur,
Arch. DI Bernhard Hannes Eggl

Installer: Schmid Dachbau GmbH
Roof type: Prefalz
Roof colour: bronze
Façade type: serrated profile
Façade colour: bronze

»New life brought about by contemporary architecture«

Bernhard Hannes Eggl is injecting new life in the middle of his hometown community of Frankenburg, transforming a lorry garage into a contemporary family house that has energised the community.

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I know this property well. When I was a child, we used to play atop the lorry garage all the time, spent so much time up there. Then the building fell into a state of disrepair and was considered an eyesore on the Frankenburg cityscape,” recalls Bernhard Eggl. This personal connection made transforming the building into a single-family house more than just any old job for Eggl, who grew up in the tiny town of 5000 in the Hausruck area located in Upper Austria. The owner, a respected and charismatic personality in the community, wanted to truly transform the property into a single-family house—into a place to grow old in, centrally located and barrier-free.

The demands were high, but the path to certification anything but smooth. “The owner’s audacity and will paid off as the town now boasts an interesting piece of architecture,” emphasises the architect. The location alone was a challenge: adjacent a busy state road where noise and pollution posed formidable challenges. A solid wooden frame as the supporting structure and a curtain façade on the front made from aluminium were chosen in close collaboration with the building contractor. “This combination helped us combat the noise pollution as it has excellent sound insulating properties. On top of that, the internal siding oscillates. The owner wanted something contemporary and sustainable,” explains Eggl. Sustainability was a major priority: In addition to wood, loam rendering and wood fibre insulation were used, as was PREFAL aluminium for the robust building envelope. PREFAL consists primarily of secondary aluminium and has excellent recyclability properties. “The material is visually appealing, durable and melds well with wood,” underscores Eggl, who initially wanted to use a PREFAL small format, but quickly switched to the PREFAL zig-zag profile. “Although the PREFAL zig-zag profile is primarily employed in industrial construction, there was not a better fit for this project in terms of material thickness and structure. Furthermore, the material provides captivating interplay between light and colour,” says Eggl.

A new statement

“We wanted to emphasise certain design elements. The roof’s shape quickly became evident; the pitched roof emerges from the context of the surrounding buildings. However, we decided against using any eaves, which is a brand-new statement,” says the architect from Upper Austria, who now has constructed two buildings in his birthplace of Frankenburg. “It is very important to me personally to be able to contribute to the revival and re-densification of rural areas and help combat the exodus from such areas by constructing interesting and exciting buildings,” says Eggl.





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*It is our job to scrutinise,
develop and influence our
building culture.*

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The architect as a service provider

Eggl successfully completed his architectural studies at Vienna University of Technology. Afterwards, he spent several years working in a large architecture office in the Austrian capital. But he always wanted to return to Upper Austria, where he founded his own office. He now lives in a house he designed himself with his family on the Attersee and has an office in Gmunden. “As a freelance architect, I have more opportunities to be involved in the design process. While the exchange with colleagues is very important, it is essential to have a place without distraction to develop design aspects,” says the architect about his process. “I view the role of the architect as that of a service provider. It is our job to scrutinise, develop and influence our building culture.” That is a key aspect in Eggl’s work and he finds inspiration in nature, while also continually educating himself further, because, as he puts it: “We should never stop learning.”



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*The material provides
captivating interplay between
light and colour.*

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Jürgen Jungmair
Head of International Marketing

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Ursula Obernosterer
Head of object consulting

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